



THE LIBRARY OF THE  
UNIVERSITY OF  
NORTH CAROLINA



ENDOWED BY THE  
DIALECTIC AND PHILANTHROPIC  
SOCIETIES

---

M1503  
.B514  
D3

MUSIC LIBRARY









Digitized by the Internet Archive  
in 2011 with funding from  
University of North Carolina at Chapel Hill







THE DAMNATION OF FAUST

Dramatic Legend in Four Parts

• • •

THE MUSIC

BY

HECTOR BERLIOZ



G. SCHIRMER, INC., NEW YORK





# THE DAMNATION OF FAUST.

(*FAUST'S VERDAMNISS.*)

LEGEND IN 4 PARTS.



Edited by  
Dr. LEOPOLD DAMROSCH.

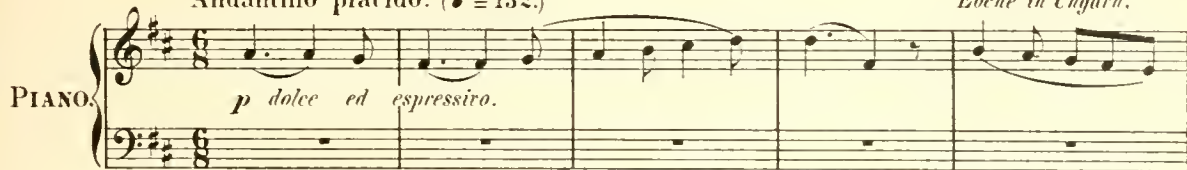
## PART I. (*ERSTER THEIL.*)

H. Berlioz.

Andantino placido. ( $\text{♩} = 152.$ )

Plains of Hungary.  
*Ebene in Ungarn.*

PIANO. *p dolce ed espressivo.*



### SCENE I.

Faust alone in the fields. Sunrise.

*Faust allein im Freien bei Sonnenaufgang.*

The win - - ter has de -  
*Der Win - - ter zog hin -*

*pp*



part - ed. spring is here!  
*weg; der Lenz ist da.*

Riv - er and brook a - gain are flow - ing  
*Er be - freit Ström und Bäche*



free.  
*wie - der.*

Be - hold,  
*Und sieh!*



from the dome of heav - en pour - ing forth.  
 von dem Him - mels - dom her - nie - - der,

fresh splendor breaks and glad - ness ev' - ry - where.  
 strömt jun - ges Licht neu-es Glück fern und nah.

*p* *cresc.* *f* **A**

## FAUST.

I greet with  
Ich grü - - - sse

*dim.* *p* *ppp una corda.*

joy the cool, re -  
froh den Hauch der

viv - - ing breath of morn - - ing.  
fri - - schen Mor - - gen lüf - - te.

I  
In

drink full draughts of soft. de -  
vol - - len Zü - - gen schlürf' ich



li - - - eious bal - - -  
sü - - - sse Bal - - - sam - düf - - -

*ppp tremolo.*

sam, I hear the  
te Ge - sung füllt die Na -

*p*

birds a - wake midst the weeds, the low deep murmur-ing of  
tur, Tö-nend regt sich der Hain und murmelnd mischt ein Ton von

*f* *pp* *f*

**B**

waves and wa - - ter - reeds:  
Laub und Quell sich ein.

*cresc.*

Oh! joy, oh joy, to dwell with - in the lone - ly for - est.  
O sü - ssen Glück, im stil - len Schoos der Wäl-der le - ben!

*p*



far from the crowd-ed world and all its  
fern al - ler Men-schen - brut und fern von ih - rem

striv - ing!  
stre - ben.

*poco f*

*pp*

*perleandosi*

*pp*

*poco f*

*p* *mf*

Piccolo. <sup>\*</sup> Horns.

\* ) Accentuate, but not too strongly, in the Horn and Piccolo parts, the fragments of the roundelay of the peasants, and of the fanfare in the Hungarian March, soon to be heard entire. These are distant rural and warlike sounds which begin to disturb the calm of the pastoral scene.

\* ) Man betone, doch nicht zu stark, die Bruchstücke des Bauerntanzes und der Fanfare im Ungarischen Marsch, die man bald ganz hören wird. Es sind nämlich ferne ländliche und kriegsartige Klänge, welche die Stille der Landschaft schon zu stören anfangen.

Piccolo. 8  
Horns.

First system of the musical score. It features a piano accompaniment in the lower register with a steady eighth-note pattern. The upper register includes staves for Piccolo and Horns, with a melodic line marked with an 8-measure rest and a triplet of eighth notes.

Piccolo. 8  
Horns.

Second system of the musical score. The piano accompaniment continues. The Piccolo and Horns parts have a melodic line with a triplet of eighth notes. A crescendo marking (*cresc.*) is present towards the end of the system.

8 **D**

Third system of the musical score. The piano accompaniment continues. A dynamic marking of *f* (forte) is present. The text "tre corde" is written below the piano part.

8

Fourth system of the musical score. The piano accompaniment continues. The Piccolo part has a melodic line marked with an 8-measure rest.

ppp p

Fifth system of the musical score. The piano accompaniment continues. Dynamic markings of *ppp* (pianississimo) and *p* (piano) are present.

Horns. 3  
Piccolo. 8

Sixth system of the musical score. The piano accompaniment continues. The Horns part has a melodic line marked with a 3-measure rest. The Piccolo part has a melodic line marked with an 8-measure rest.



First system of musical notation. The upper staff features a melodic line with a *poco f* dynamic marking. The lower staff contains a rhythmic accompaniment. A *poco f* marking is also present above the lower staff. The system concludes with a *Horns.* section marked with a *3*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment. A *Horns.* section is marked with a *3*. A *cresc.* (crescendo) marking is placed above the lower staff.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment. A *cresc.* (crescendo) marking is placed above the lower staff. A *ff* (fortissimo) marking is placed below the lower staff. The system concludes with a *tremolo.* marking above the upper staff and a *Re. \* Re. \* Re. \** marking below the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment. A *tremolo.* marking is placed above the lower staff. The system concludes with a *Re. \* Re. \* Re. \** marking below the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment. A *f* (forte) marking is placed above the lower staff. A *pp* (pianissimo) marking is placed below the lower staff. A *ff* (fortissimo) marking is placed above the lower staff. A *dim.* (diminuendo) marking is placed above the lower staff.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment. A *pp* (pianissimo) marking is placed below the lower staff. A *p* (piano) marking is placed above the lower staff. A *pp* (pianissimo) marking is placed below the lower staff.

Allegro. (twice as fast.)

\*) ALTOS.

CHORUS.

The shep-herd donned his best ar -  
Der Schä-fer putz-te sich zumDance of  
Peasants.(Bauern  
Tanz.)

ray, wreath and jack - et and rib-bons gay. — Oh, but he. — but  
Tanz, Band und Flit - ter schmückt sei-nen Kranz, — ei, wie schmuck war der

*mf* *mf* *cresc.*

he was smart to see, The cir-cle closed round the lin-den-tree. All danced and  
Bur-sche an-ge-zo-gen! schau um die Lin-den war es roll, und Al-les

sprang. All danced and sprang, all danced and sprang; like mad-men danced a -  
tanz und springt um-her wie toll, und Al-les springt und tanzt wie

\*) In case this melody should be too high for the Alto voices, it might be sung by the Soprani, the Alto voices coming in at the sign †).

\*) Für den Fall, dass die folgende Melodie den zur Verfügung stehenden Altstimmen zu hoch liegt, kann man dieselbe von den Sopraustimmen singen lassen — die Altstimmen würden dann erst bei †) eintreten.

**SOPR. I.**  
Hur - rah, huz - za tra la la la la la la la la, la la la la,  
He juch he! he juch he! juch hei - sa he! juch juch he!

**SOPR. II.**  
way. Hur - rah, hur - rah, huz - za tra la la la la la la la la, The  
toll, he juch! he juch he! he juch he! juch hei - sa he! juch juch he! so

**TEN. II.** The  
so

**BASS.**  
fid - dle - bows went merri - ly, hur - rah, huz - za tra la la la la la  
ging der Fie - del - bo - gen, he juch he he juch he! juch hei - sa  
fid - dle - bows went merri - ly, hur - rah, huz - za tra la la la la la  
ging der Fie - del - bo - gen, he juch he he juch he! juch hei - sa  
Hur - rah, huz - za tra la la la la la  
He juch he he juch he! juch hei - sa

**unis.**  
la la la la ha ha ha ha tra la la  
he juch juch he! he juch he juch he juch hei - sa  
la la la la ha ha ha ha tra la la  
he juch juch he! he juch he juch he juch hei - sa  
la la la la ha ha ha ha tra la la  
he juch juch he! he juch he juch he juch hei - sa  
la la la la ha ha ha ha tra la la  
he juch juch he! he juch he juch he juch hei - sa



[illegible]

**Presto.** ( $\text{♩} = 152$ .)

Tra <i>Juch</i>	la la la la <i>he juch he juch</i>	la la la tra <i>he juch hei-sa</i>	la la la la <i>hei-sa he juch</i>	la la la la <i>he juch he juch</i>	la la la <i>he juch hei -</i>
Tra <i>Juch</i>	la la la la <i>he juch he juch</i>	la la la tra <i>he juch hei-sa</i>	la la la la <i>hei-sa he juch</i>	la la la la <i>he juch he juch</i>	la la la <i>he juch hei -</i>
Tra <i>Juch</i>	la la la la <i>he juch he juch</i>	la la la tra <i>he juch hei-sa</i>	la la la la <i>hei-sa he juch</i>	la la la la <i>he juch he juch</i>	la la la <i>he juch hei -</i>
Ho!	ho!	ho!	ho!	ho!	ho!

la sa, hei-sa he! tra he! juch he! juch he! juch he! juch hei-sa hei-sa he! juch ho!

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady bass line with chords, and the voice part has a melody with some grace notes. The lyrics are written below the piano part.

la la la la  
he! juch he juch

la la la la  
he! juch he juch

la la la la  
he! juch he juch

ho!

la. he.

la. he.

la. he.

la. he.

ho!

la. he.

sf

p

sf

p

sf

p

E Andantino.

FAUST.

What mean these  
Was tont von

Andantino.

pp

Presto.

cries. fern? these songs. that dis-tant noise?  
der Freu-de hel-ler Klang.

Tra Juch la la la la  
he juch he juch

Tra Juch la la la la  
he juch he juch

Tra Juch la la la la  
he juch he juch

Ho!

mf

Presto.

Presto.

mf



[illegible]

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are in German, and the music is in 2/4 time with a key signature of one sharp (F#).

**Vocal Parts:**

- Soprano:** tra la la la la la la la la la la la la la la la la
- Alto:** juch he juch he! juch he! juch hei - sa hei - sa he! juch he juch he juch
- Tenor:** tra la la la la la la la la la la la la la la la la
- Bass:** juch he juch he! juch he! juch hei - sa hei - sa he! juch he juch he juch

**Piano Accompaniment:**

- Right Hand:** The piano part features a melody that corresponds to the vocal lines, with some variations in rhythm and phrasing. It includes a final chord in the last measure.
- Left Hand:** The left hand provides a harmonic accompaniment, primarily using chords and single notes. It includes a final chord in the last measure.

**Lyrics:**

tra la la la la la la la la la la la la la la la la  
juch he juch he! juch he! juch hei - sa hei - sa he! juch he juch he juch

tra la la la la la la la la la la la la la la la la  
juch he juch he! juch he! juch hei - sa hei - sa he! juch he juch he juch

tra la la la la la la la la la la la la la la la la  
juch he juch he! juch he! juch hei - sa hei - sa he! juch he juch he juch

ho! ho! ho! ho! ho!

la  
he

la.  
he.

la.  
he.

la.  
he.

ho!

ho!

ho!

ho!

Andantino.

Andantino.

pp

2376

## FAUST.

It is the vil - lage folk at ear - ly dawn. who dance — and  
 Das Land - volk ju - belt dort munter tönt ihr Ge - sang. man tanzt frisch auf dem

*una corda*

sing up - on the gras - sy lawn. my dark - ened soul be -  
 Plan Hier o Volk ist dein Him - mel er - füllt von Leid sieht mein

## Allegro.

## Sop. II.

grudg - es them their joys. But nim - bly  
 Aug' ihr Ge - tüm - mel. Doch hur - tig

*pp* *tre corde* *f* *mf*

speeds it in the ring, right and left — they dance and swing: Skirts are  
 rings im Krei - se gings und sie tanz - ten rechts, tanz - ten links. rechts und

fly - ing, are fly - ing as they skip: they all grow red, they all grow warm.  
 links dass em - por die Rö - cke flo - gen, sie wur - den roth, sie wur - den warm.



they all grow warm.      Take breath a mo - ment. arm in arm. take  
 wur-den roth und warm      und ruh - ten ath - mend Arm in Arm rah-ten

*f*  
 Hur - rah huz-za — tra la la la la la la la la la la  
 He — juch he! he! — juch he! juch hei-sa he! juch juch he.  
 breath a mo-ment, arm in arm. hur - rah. huz-za — tra la la la la la la la la la la. Up-  
 ath-mend Arm in Arm he juch he — juch he! he! — juch he! juch hei-sa he! juch juch he. Und

Ten. II. Up  
 Und

*f*  
 Hur - rah. huz-za — tra la la la la la la la la la la  
 He — juch he he — juch he juch hei-sa he! juch juch he! he  
 on the hip the el - bow, hur - rah. huz-za — tra la la la la la la la la la la  
 Hüft' an El - len bo - gen he — juch he he — juch he juch hei-sa he! juch juch he! he  
 on the hip the el - bow, hur - rah huz-za — tra la la la la la la la la la la  
 Hüft' an El - len bo - gen he — juch he he — juch he juch hei-sa he! juch juch he! he

*f*  
 Hur - rah huz-za — tra la la la la la la la la la la  
 He — juch he he — juch he juch hei-sa he! juch juch he! he



ha juch ha he tra la la la hur-rah, huz-juch hei-sa

ha juch ha he tra la la la hur-rah, huz-juch hei-sa

ha juch ha he tra la la la hur-rah, huz-juch hei-sa

ha juch ha he tra la la la hur-rah, huz-juch hei-sa

unis.

za!  
he!

za!  
he!

za!  
he!

za!  
he!

TEN.

Be not fa-mi-liar, then she  
Und thu' mir doch nicht sa-rer-

*sotto voce.*

cried, ma - ny men de - ceive their bride. Ah, how ma - ny have  
traut, denn wie Mancher hat sei - ne Braut arg ge - täuscht, arg be -

*pp*

cheat - ed and have lied: But he per - suad - ed her a - side, per -  
lo - gen und be - tro - gen er lockt sie schmei - chelnd doch bei seit, sie

*mf*

suad - ed her a - side. And e - choed from the lin - den-tree, and  
schmei - chelnd doch bei seit. Und von der Lin - de schall es weit, rings

**BASS I.**

And e - choed from the lin - den-tree and  
Und von der Lin - de scholl es weit, rings

Hur - rah, huz - za! tra la la la la  
He juch he he juch he! juch hei - sa

Huz - za hur - rah, huz - za! tra la la la la  
He juch he juch he he juch he! juch hei - sa

e - choed from the lin - den-tree, hur - rah, huz - za! tra la la la la  
um, rings um scholl's weit he juch he juch he! juch hei - sa

e - choed from the tree, **TUTTI.** ha ha  
um, rings um scholl's weit juch he!



la la la la.  
he! he juch he!

la la la la. The shout - ing and the fid - dles. Hur - rah, huz - za tra la la la la  
he! he juch he! Ge schrei und Fie - del - bo - gen. He juch he he juch he he hei - sa

la la la la. The shout - ing and the fid - dles. Hur - rah, huz - za tra la la la la  
he! he juch he! Ge schrei und Fie - del - bo - gen. He juch he he juch he he hei - sa

Hur - rah huz - za tra la la la la  
He juch he he juch he he hei - sa

Hur - rah huz - za tra la la la la  
He juch he he juch he he hei - sa

la la la la ha ha ha ha tra la la  
he juch juch he! he juch he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la  
he juch juch he! he juch he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la  
he juch juch he! he juch he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la  
he juch juch he! he juch he juch he juch he juch hei - sa

la. hur - rah huz - za!  
he! juch hei - sa he!

la. hur - rah huz - za!  
he! juch hei - sa he!

unis.  
la. hur - rah huz - za!  
he! juch hei - sa he!

la. hur - rah huz - za!  
he! juch hei - sa he!

la. hur - rah huz - za!  
he! juch hei - sa he!

*sf*





Moderato.

FAUST. Recit.



SCENE III. (Another part of the plain; — An army advancing.)  
(Ein anderer Theil der Ebene. — Ein vorrückendes Heer.)

Moderato.

Recit.



Allegro non troppo. (♩ = 88.)



Recit.

Allegro.



## Recit.

gal - lop so proud - ly a - long: how spar - kle their  
 rei - ten so freu - dig ein - her wie fun - keln ih - re

## Allegro non troppo. (♩ = 88.)

eyes, how flash their shields!  
 Au-gen und wie blitzt ihr Ge - wehr!

trem.

## Recit.

All hearts are thrilled, they chant their bat - tle's - sto - ry -  
 Froh pocht beim Schlocht - ruf das Herz der Ge - nos - sen

Allegro.

*p* *mf* *cresc.*

My heart a - lone is cold, all un - moved, evn by glo - ry.  
 Doch das Mei - ne bleibt kalt, selbst dem Ruhme ver - schlos - sen.

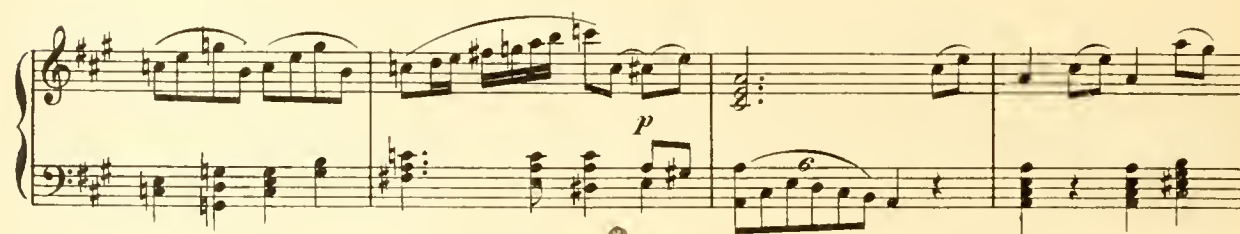
*ff*

Allegro marcato.  $\text{♩} = 88$ .Hungarian  
March.  
(Ungarischer  
Marsch.)

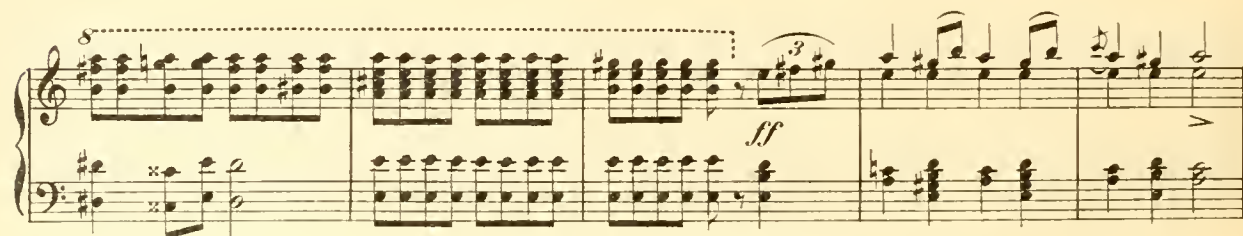
(The army passes by, Faust withdraws.)  
(Das Heer zieht vorüber, Faust entfernt sich.)

















## PART II.

(ZWEITER THEIL.)

(NORTH GERMANY.)

(IV NORD-DEUTSCHLAND.)

## SCENE IV.

Largo sostenuto. (♩ = 72.)

PIANO.

(Faust alone in his study.)

(Faust allein in seinem Studirzimmer.)

FAUST.

With - out re - gret I — left the smil - ing mea - dows. Where grief pursued me  
 Nichts zer - streut mei - nen Gram. Von den la - chen - den Au - en Kehr' ich be - trübt zu -

still.  
 rück.

And with -  
 Wie rer -

out de - light  
 gnügt war ich sonst.

I now greet our haugh - ty moun - tains:  
 mei - ne Ber - - ge zu schau - en:

To my home I re-turn. Still is sor-row my guest. Ah, I  
*Al-le Lust ist nun hin. O ver-hass-tes Ge-schick! Heisst denn*

suf-fer, I suf-fer! Star-less night, spread-ing far her  
*le-ben nur lei-den? Tie-fe Nacht füllt mit Schau-ern das*

*p*

si-lence and her shades, adds an-o-ther sor-row, an-o-ther sor-row to  
*en-ge dum-pfe Haus. Hier mein Le-ben ver-trau-ern, Hier müh-sam ath-men, das*

*p*

my troubled heart.  
*wä-re mein Laos?*

*pp*

For  
*Nicht*

me, for me a-lone, O Earth, thou hast no flow'rs.  
 Blu - - men, nur ein Grab beut mir der Er - de Schooss?

Where  
 Hat die

Recit.  
 shall I find that which my soul de-sires? Vain-ly I  
 Wilt nur für mich kei-ne Blü-then und Freuden. Bleibt mei-ne Schu-sucht

Largo. Recit.  
 seek, it flies my ea-ger quest, Enough! we'll make an  
 leer? So will ich end-lich scheiden. Ich muss! Es drängt mich

Allegro. Lento.  
 end! But I trem-ble! Why  
 fort. Doch ich zit-tre? O



## Allegro.

trem - ble thus at the a - byss that be - fore me yawns? O  
 nein! Der Ab - grund thut sich auf, mich vom Schmerz zu be - frei'n. Nun

*p*

cup. too long de - nied to my most ar - dent wish - es! Come,  
 komm' her - ab. kry - stall - ne rei - ne Schu - le. Her -

*poco f > p* *cresc.*

vi - al. from thy shelf. I the poi - son will drain  
 vor. du ed - ler Soft. Ich rer - trau' dei - ner Macht;

*cresc.* *f*

which must give me new light. or for aye end my woes!  
 Du führst mich, sei's zum Licht, sei's zur e - wi - gen Nacht!

*ff* *ff*

(He lifts the cup to his lips.)  
 (Er setzt die Schale an den Mund.)

Easter Hymn.  
 (Oster Hymne.)  
 Religioso moderato assai.  
 (♩ = 69.)

*sempre più f* *p*

*Ad.* \*



## FAUST.

*p*

What music!  
*Was hör' ich?*

**1<sup>st</sup> SOPRANOS.** *p*  
Christ is ri - sen from the dead!  
Christ ist heu - te auf - er - stan - den!

**2<sup>nd</sup> SOPRANOS.** *p*  
Christ is ri - sen from the dead!  
Christ ist heu - te auf - er - stan - den!

**1<sup>st</sup> TENORS.** *p*  
Christ is ri - sen from the dead!  
Christ ist heu - te auf - er - stan - den!

**2<sup>nd</sup> TENORS.** *p*  
The gloom-y a -  
Be - siegt ist der

**1<sup>st</sup> BASSES.** *p*  
The gloom-y a -  
Be - siegt ist der

**2<sup>nd</sup> BASSES.** *p*  
The gloom-y a -  
Be - siegt ist der

*f* *p*

*Te. \* Te. \* Te. \* Te. \* Te. \* Te. \**

*Te. \**

The gloom-  
Be - siegt

## TEN. I.

bode of de - cay for - sak - ing,  
Tod. Le - bend hat nach o - ben

To the heav'n - ly  
Christus sich er -

## TEN. II.

bode of de - cay for - sak - ing,  
Tod. Le - bend hat nach o - ben

To the heav'n - ly  
Christus sich er -

## BASS I.

bode of de - cay for - sak - ing,  
Tod. Le - bend hat nach o - ben

To the heav'n - ly  
Christus sich er -

## BASS II.

y a - bode of de - cay for - sak - ing,  
ist der Tod. Le - bend hat nach o - ben

To the heav'n - ly  
Christus sich er -

gate — trans — fig — ured he mounts. Whilst to — end — — less  
 ho — ben Christ ist bei Gott. Ach — der Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less  
 ho — ben Christ ist bei Gott. Ach — der Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less  
 ho — ben Christ ist bei Gott. Ach — der Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less  
 ho — ben Christ ist bei Gott. Ach — der Mei — — ster

joys — ce — — les — — tial He swift — ly is borne up on  
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — — les — — tial He swift — ly is borne up on  
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — — les — — tial He swift — ly is borne up on  
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — — les — — tial He swift — ly is borne up on  
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

high. We his lov — ing and chil — dren are  
 rück. Oh — ne Stütz' und Stab H'ir be —

high. We his lov — ing and chil — dren are  
 rück. Oh — ne Stütz' und Stab H'ir be —

high. We his chil — dren are left to lan — guish here be —  
 rück. Oh — ne Stütz' und Stab H'ir be — wei — nen des Mei — sters

high. We his chil — dren are left to lan — guish here be —  
 rück. Oh — ne Stütz' und Stab H'ir be — wei — nen des Mei — sters

lan - - guish-ing here be - low  
 wei - - nen des Mei - sters Glück

SOLI.

lan - - guish-ing here be - low  
 wei - - nen des Mei - sters Glück

low, we his child-ren are left to lan - - guish here be - low.  
 Glück, Oh - ne Stütz' und Stab. Wir be - wei - nen des Mei-sters Glück.

low, we his child-ren are left to lan - - guish here be - low.  
 Glück, Oh - ne Stütz' und Stab. Wir be - wei - nen des Mei-sters Glück.

A - las! — on this earth He hath left us,  
 Weh! weh! — Christ cer - liess uns im Lei - den.

las! — He hath left us,  
 weh! — cer - liess uns!

A - las! — on this earth He hath left us,  
 Weh! weh! — Christ cer - liess uns im Lei - den.

A - las! — on this earth He hath left us,  
 Weh! weh! — Christ cer - liess uns im Lei - den.

Doomed this life's sad bur - - den to bear.  
 Un - sre Thrü - nen fol - - gen ihm nach.

Doomed this life's sad bur - - den to bear.  
 Un - sre Thrü - nen fol - - gen ihm nach.

Doomed this life's sad bur - - den to bear.  
 Un - sre Thrü - nen fol - - gen ihm nach.

Doomed this life's sad bur - - den to bear.  
 Un - sre Thrü - nen fol - - gen ihm nach.



0 heav'n - ly Mas - ter! Thy  
 0 Hei - land schü - tze uns vor

0 heav'n - ly Mas - ter!  
 0 Hei - land schü - tze.

0 heav'n - ly Mas - ter!  
 0 Hei - land schü - tze.

0 heav'n - ly Mas - ter!  
 0 Hei - land schü - tze.

*p*

bliss  
 Schmach

Thy Send' uns bliss

0 heav'n - ly Mas - ter Thy  
 0 Hei - land schütz' uns. sen - de

0 heav'n - ly Mas - ter Thy  
 0 Hei - land schütz' uns. sen - de

0 heav'n - ly Mas - ter Thy  
 0 Hei - land schütz' uns. sen - de

hath brought us af - flic - tion and  
 und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and  
 Trost und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and  
 Trost und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and  
 Trost und Kraft Uns rer - nich - tet dein

*f*



mourn - ing O heav'n - ly Mas - ter! Thou  
 schei - den O Hei - land stür - ke uns *cresc.*  
 mourn - ing O heav'n - ly Mas - ter! Thou  
 schei - den O Hei - land stür - ke uns *cresc.*  
 mourn - ing O heav'n - ly Mas - ter! Thou  
 schei - den O Hei - land stür - ke uns *cresc.*  
 mourn - ing O heav'n - ly Mas - ter!  
 schei - den O Hei - land stür - ke

hast in left us, Doomed  
 Lei - den Un -  
 hast in left us, Doomed  
 Lei - den Un -  
 hast in left us, Doomed  
 Lei - den Un -  
 Thou hast left us, Doomed  
 uns in im Lei - den Un -

this life's sad bur - den to bear.  
 sre Thrü - nen fol - gen dir nach  
 this life's sad bur - den to bear.  
 sre Thrü - nen fol - gen dir nach  
 this life's sad bur - den to bear.  
 sre Thrü - nen fol - gen dir nach  
 this life's sad bur - den to bear.  
 sre Thrü - nen fol - gen dir nach

## FAUST.

Oh my mem - o - ries!  
 Er - in - ner - ung.

**SOP. I.**  
 Christ is ri - sen from the dead!  
 Christ ist heu - te auf - er - stan -

**SOP. II.**  
 Christ is ri - sen from the dead!  
 Christ ist heu - te auf - er - stan -

**TEN. I.**  
 Christ is ri - sen from the dead!  
 Christ ist heu - te auf - er - stan -

**TEN. II.**  
 Ho san -  
 Ho san -

**BASS. I.**  
 Ho san -  
 Ho san -

**BASS. II.**  
 Ho san -  
 Ho san -

Ho - san -  
 Ho - san -

Oh, my poor trembling spi - rit. wilt thou as - cend to heav'n, borne  
 aus glück - li - chen Tu - gen Ge - weckt durch die - ses Lied, dein

*ppp*  
 den The gloom - y a -  
*ppp* Be - siegt ist der

*ppp*  
 den The gloom - y a -  
*ppp* Be - siegt ist der

*ppp*  
 na The gloom - y a -  
*ppp* Be - siegt ist der

*ppp*  
 na The gloom - y a -  
*ppp* Be - siegt ist der

*ppp*  
 na The gloom - y a -  
*ppp* Be - siegt ist der

*ppp*  
 na The gloom - y a -  
*ppp* Be - siegt ist der

*p*

up by ho - ly songs?  
Strahl bricht durch die Nacht.

bode of de cay for-  
Tod Le - - bend hat nach

bode of de cay for-  
Tod Le - bend hat nach

bode of de cay for-  
Tod Le - bend hat nach

bode of de cay for-  
Tod Le - bend hat nach

bode of de cay for-  
Tod Le - bend hat nach

y ist a - bode of de cay for-  
der Tod Le - bend hat nach

*Ad.* \* *Ad.* \*

My tot - ter - ing faith re - vives, re - call - ing all my peace - ful  
Mein Herz hör' ich schla - gen rar Lust. Sind Glaub' und Hoff - nung wie - der

sak - - - ing, To the heav'n - ly  
o - - - ben, Chri - - stus sich er -

sak - - - ing, To the heav'n - ly  
o - - - ben, Christ er -

sak - - - ing, To the heav'n - ly  
a - - - ben, Chri - - stus sich er -

sak - - - ing, To the heav'n - ly  
o - - - ben, Chri - - stus sich er -

sak - - - ing, To the heav'n - ly  
o - - - ben, Chri - - stus sich er -

sak - - - ing, To the heav'n - ly  
o - - - ben, Chri - - stus sich er -

*Ad.* \* *Ad.* \*



in - fan - cy, - wacht?

gate trans fig ured He  
ho ben. Christ ist bei

heav'n - ly gate trans fig ured He  
ho - ben Je - sus Christ ist bei

gate trans fig ured He  
ho - ben. Christ ist bei

gate trans fig ured He  
ho - ben. Christ ist bei

gate trans fig ured He  
ho - ben. Christ ist bei

gate trans fig ured He  
ho - ben. Christ ist bei

gate trans fig ured He  
ho - ben. Christ ist bei

*Pa.* \* *Pa.* \*

my hap - py boyhood. the bless-ed-ness of pray'r.  
Fromm war sonst mein Sin-gen. Zu be - ten war mir süß.

mounts. Whilst to  
Gott, Ach, der

mounts. Whilst to  
Gott, Ach, der

mounts. Whilst to  
Gott, Ach, der

mounts. Whilst to  
Gott, Ach, der

mounts. Whilst to  
Gott, Ach, der

mounts. Whilst to  
Gott, Ach, der

mounts. Whilst to  
Gott, Ach, der

*Pa.* \*

end - - less joys ce - - les - - tial He  
 Mei - - ster liess die - - Sei - - nen Auf

Whilst Ach, to der

end - - less joys ce - - les - - tial He  
 Mei - - ster liess die - - Sei - - nen Auf

Whilst Ach, to der

end - - less joys ce - - les - - tial He  
 Mei - - ster liess die - - Sei - - nen Auf

*cresc.* swift - - ly is borne up on high,  
 Er - - den uns schwach - tend zu rück

*cresc.* swift - - ly is borne up on high,  
 Er - - den uns schwach - tend zu rück

*cresc.* glo - - ry He is borne up on high,  
 Mei - - ster liess uns schwach - tend zu rück

*cresc.* les - - tial He is borne up on high,  
 Sei - - nen liess auf Er - - den zu rück

*cresc.* swift - - ly is borne up on high,  
 Er - - den uns schwach - tend zu rück

*cresc.* swift - - ly is borne up on high,  
 Er - - den uns schwach - tend zu rück

*cresc.* *f*



How pure was my en-joy - ment, to wan-der. all rapt in thou't. thro' the  
 Frei hob mein Geist die Schwin - gen. Ich träumt' ein Pa-ra-dies. Ue-ber

We his lov - ing und chil - dren are  
 Oh ne Stütz' und Stab. Wir be -

We his lov - ing und chil - dren are  
 Oh ne Stütz' und Stab. Wir be -

We his lov - ing und chil - dren are  
 Oh ne Stütz' und Stab. Wir be -

We his  
 Oh -

We his lov - ing und chil - dren. we are  
 Oh ne Stütz' und Stab. Ach, wir be -

We his lov - ing und chil - dren. we are  
 Oh ne Stütz' und Stab. Ach, wir be -

*mf dimin.* *p*

ver - dant mea - dows in the glo - ri - ous light of the ver - nal sun!  
 blühen - de Fel - der, Ue - ber Berge, durch Wäl - der. Schweift' ich sorglos da - hin.

lan - guish ing des here be - low. We his lov - ing  
 wei - nen des Mei - sters Glück Oh ne Stütz' und

lan - guish ing des here be - low. We his lov - ing  
 wei - nen des Mei - sters Glück Oh - ne Stütz' und

lan - guish ing des here be - low. We his lov - ing  
 wei - nen des Mei - sters Glück Oh ne Stütz' und

chil - dren. his chil - dren.  
 Stütz' -

left to lan - guish here be - low are left to lan - guish  
 wei - nen un - sers theu - ern Mei - sters Glück wir wei - nen

left to lan - guish here be - low are left to lan - guish  
 wei - nen un - sers theu - ern Mei - sters Glück wir wei - nen

*dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*



Mem - o - ry  
Ah - nungsvoll

chil - dren are lan - guish - ing here be - low  
Stab, wir be - wei - nen des Mei - sters Glück.

chil - dren are lan - guish - ing here be - low  
Stab, wir be - wei - nen des Mei - sters Glück.

chil - dren are lan - guish - ing here be - low  
Stab, wir be - wei - nen des Mei - sters Glück.

oh - dren are left to lan -  
ne ne Trost wir be - wei -

here be - low, are left to lan - guish, we are left to  
oh - ne Schutz und Trost. Ach! wir be - wei - nen un - sers

here be - low, are left to lan - guish, we are left to  
oh - ne Schutz und Trost. Ach! wir be - wei - nen un - sers

*un poco ritenuto*

holds me now with child - ish feel - ing back from the last, back from the last the fa - tal  
durch die Sab - bath - stil - le Er - tön - te dann dies Lied meinem fröh - li - chen

But let us trust in His word ev - er last - ing. We shall soon fol - low  
Lasst uns rer - traun seinen hei - li - gen Wör - ten, Wir fol - gen einst ihm

But let us trust in His word ev - er last - ing. We shall soon fol - low  
Lasst uns rer - traun seinen hei - li - gen Wör - ten, Wir fol - gen einst ihm

*pp*

- guish here be - low.  
- nen Ach! sein Glück.

*pp*

lan - guish here be - low.  
theu - ern Mei - sters Glück.

*pp*

lan - guish here be - low.  
theu - ern Mei - sters Glück.

*pp*

We  
Wir  
*pp*

We  
Wir  
*pp*

We  
Wir  
*pp*

*un poco ritenuto.*

*riten.* *a tempo.*

step. mem'ry holds me now back from the last the fa - tal step.  
 Sinn Die - sen Ju - gend - ge - füh - le er - liegt mein Wül -

Him To the hea - ven - ly man - sions to which He hath call'd  
 nach, Ja. er führt uns am jü - ng - sten Tag zu des Him - mels Pfor -

Him To the hea - ven - ly man - sions to which He hath call'd  
 nach, Ja. er führt uns am jü - ng - sten Tag zu des Him - mels Pfor -

lan - guish here be low.  
 wei - nen um sein Glück.

lan - guish here be low.  
 wei - nen um sein Glück.

lan - guish here be low.  
 wei - nen um sein Glück.

lan - guish here be low.  
 wei - nen um sein Glück.

*riten.* *a tempo.*

*le.* *mf*

us. Ho - san - na. Ho -  
 ten. Ho - san - na. Ho -

us. Ho - san - na. Ho -  
 ten. Ho - san - na. Ho -

Ho - san - na. Ho -  
 Ho - san - na. Ho -

Ho - san - na. Ho -  
 Ho - san - na. Ho -

Ho - san - na. Ho -  
 Ho - san - na. Ho -

Ho - san - na. Ho -  
 Ho - san - na. Ho -

Ho - san - na. Ho -  
 Ho - san - na. Ho -

*mf* *ad.*

san - - - na Ho -  
 san - - - na Ho -  
 san - - - na Ho -  
 san - - - na Ho -  
 san - - - na Ho -  
 san - - - na Ho -  
 san - - - na Ho -  
 san - - - na Ho -

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*Ad.* \*

san - - - na. A -  
 san - - - na. Dach

*pp*

*tremolo ppp*



Recit. *almost in time, a little slower than before.*

las! Heavily tones, why seek me in the dust? Why vis - it the ac - cursed?  
 ach! was sucht ihr Him - mels - tö - ne mich im Stau - be? Eu - re Bot - schaft beglückt.

*pp*

Sweet hymns of de - vo - tion, why come and conquer thus sud - den - ly my stub - born  
 Mir aber fehlt der Glau - be, Tönt dort um - her wo wei - che Men - schen

will? Your soft me - lo - dious strains bring peace to my  
 sind. Wo die Hoff - nung noch blüht doch ihr tönt süß und

*cresc.*

soul; songs more sweet — than morn - ing, I hear a -  
 lind! Tü net fast heil - ge Lie - der Die Thrü - en

*pp cresc.*

gain! My tears, my tears — spring forth, the earth has won me  
 quet - len wie - der. Ich glaube noch an Glück. Nimm mich, Er - de zu -

*f* *pp* *pp*

SCENE V.  
MEPHISTOPHELES.

Allegro moderato.

Recit.

back.  
rück.

(appearing abruptly.)

Oh pi - ous frame of mind!  
O se - li - ges Ge - fühl!

*ff* *trem.* *p*

Child of heav'n, 'tis well!  
ein po - ra - die - sisch Stück!

your hand, dear  
Herr Dok - tor das ist

doc - tor!  
schön!

This glad Eas - ter - bell, with sil - ver ring - ing  
Die - se Frei - er - Ge - sän - ge. Die - se Stimmen von

strain has charmed to peace a - gain your tron - bled, earth - ly brain.  
Erz, Sie be - zau - bern dein Herz, Du bist schwächer als Klän - ge.

*cresc.* *ff* *p* *cresc.* *p* *cresc.*

## FAUST.

And who art thou, whose glan — ces so fierce, even as a  
 Wer bist du? sprich! Dein Au — ge scheint zu glüh'n, Und herz — durch —

*ff*

pon — iard my mar — row trans — pierce and burn like flame my spi — rit?  
 boh — ren — de Fun — ken zu sprüh'n? Du musst, soll ich dich ken nen.

*p*

## MEPHIST.

Speak, tell me thy name! Why, for a Doctor the ques — tion seems flippant.  
 Reinen Na — men mir nennen. Fürwahr! du heisst Dok — tor und fragst so be — scheiden?

*p*

*Allegro. (♩ = 100.)*

I am thy friend and comfort, I will end thy  
 Ich bin dein Freund und Trö — ster ich be — en — de dein

*ff*

sor — row: I'll give thee all thou wish — est, wealth and fame, boundless  
 Lei — den Ich schaf — fe Al — les dir: Macht und Glanz, Ehr' und

*f*



joy, what-e'er the wild-est dreams of mor-tal can fore-show. 'Tis  
*Lust, Des Glücks so viel, als fas-sen kann die Men-schen-brust.* So

**FAUST.**

*p* *pp long pause*

well, wretch-ed de-mon. I wait: let me hear. Hark! I will be-  
*lass denn, ar-mer Teu-fel, die Wun-der mich schau-en.* Dei-nen Sin-nen ver-

**MEPHIST.**

*mf*

witch thine eye and thine ear. Be hur-ried no  
*lernst du bald sel-ber zu trau-en.* Der ärmsten Mot-te

*p* *ff*

more, like the worms of the earth, that grow at thy fol-ios. Come! A-  
*gleich, kiehst am Stau-be du hier. Das nennst du dei-ne Welt?* Auf! hin-

*f*

rise! Fol-low me! Be it so! Let us go!  
*aus! fol-ge mir. Ja, es sei. Lass uns ziehn!*

**FAUST.** **MEPHIST.**

*p* *cresc.* *tremolo.*

Allegro. (♩ = 100.)

Thou shalt stud-y the world and leave thy den.  
 Fort zu frei-er - en Räu - men Ge - ne - sen sollst du bald

*f*

(They disappear in the air.)

(Ziehen ab.)

leave thy hate - ful stud - y.  
 ron scho - la-stischen Träu - men.

*mf*

*f*

Allegro con fuoco. (♩ = 160.)

*ff*

## AUERBACH'S CELLAR IN LEIPSIQ.

(Auerbach's Keller in Leipzig.)

MEPHIST.

Recit.

## SCENE VI.

1<sup>st</sup> TENORS.

An - oth - er glass of Rhenish wine. Here Faust, be -  
 Schafft Wein her, Wein, Wein her, rom Rhein. Hier her - ein, dennich

2<sup>nd</sup> TENORS.

An - oth - er glass of Rhenish wine.  
 Schafft Wein her, Wein, Wein her, rom Rhein.

1<sup>st</sup> BASSES.

An - oth - er glass of Rhenish wine.  
 Schafft Wein her, Wein, Wein her, rom Rhein.

2<sup>nd</sup> BASSES.

of Rhenish wine.  
 Wein her, rom Rhein.



hold a jol - ly set of fel - lows,  
 muss dich nun vor al - len Din - gen.

Allegro.



Allegretto.

(a little slower than  
 the preceding *Allo*:  
 noisy.)

a tempo.

who with wine and song make mer - ry make mer - ry all day.  
 In mun - tre Kom - pa - nie zu Le - ben - di - gen brin - gen.

Allegretto.

(♩ = 138.)





# DRINKING SONG. (Chor der Trinker.)

**1st TENORS.**  
**2nd TENORS.**  
**1st BASSES.**  
**2nd BASSES.**

O what de - light, O what de - light, when storm is  
Ra - set der Sturm. ra - set der Sturm in Busch und

O what de - light,  
Ra - set der Sturm.

O what de - light,  
Ra - set der Sturm.

O what de - light,  
Ra - set der Sturm.

crash - ing.  
Büu - men.

when storm is and crash - ing.  
in Busch und Büu - men,

What de - light,  
Rast der Sturm

when storm is crash-ing,  
in Busch und Büu - men,

What de - light.  
Rast der Sturm

when storm is crash-ing,  
in Busch und Büu - men,

to  
Sitzt

to  
Sitzt

mf

sit all the night  
gut sich's beim Trunk

round the bowl  
in der Nacht

sit all the night  
gut sich's beim Trunk

round the bowl  
in der Nacht

all night sit  
Ja beim Trunk

round the bowl!  
in der Nacht!

to  
Sitzt

sit round the bowl.  
gut sich's beim Trunk,

sit round the bowl the  
gut sich's beim Trunk

whole night long!  
in der Nacht!

to  
Sitzt

sit round the bowl.  
gut sich's beim Trunk.

sit round the bowl the  
gut sich's beim Trunk

whole night long!  
in der Nacht!

High in the glass, high in the  
Hoch muss der Wein, Hoch muss der

High in the glass,  
Hoch muss der Wein.

glass the li-quer flash - ing. While  
Wein im Gla - se schäu - men, End

the li-quer flash - ing. While  
im Gla - se schäu - men, End

in the glass the li-quer flash-ing.  
Hoch der Wein im Gla-se schäumen.

in the glass the li-quer flash-ing.  
Hoch der Wein im Gla-se schäumen.

thick clouds of smoke float a - round.  
Donner und Sturm wird ver-lacht.

thick clouds of smoke float a - round.  
Donner und Sturm wird ver-lacht.

thick clouds of smoke are float-ing round.  
Sturm und Don - ner wird ver-lacht.

While thick clouds of smoke, thick clouds of smoke are float-ing round.  
End Don - ner und Sturm, SturmWind und Don - ner wird ver-lacht.

While thick clouds of smoke, thick clouds of smoke are float-ing round.  
End Don - ner und Sturm, SturmWind und Don - ner wird ver-lacht.

thick clouds of smoke float a - round.  
Donner und Sturm wird ver-lacht.



When I was born and saw the sun - light.  
 Als mei - ne Mut - ter mich ge - bo - ren

When I was born and saw the sun - light.  
 Als mei - ne Mut - ter mich ge - bo - ren

When I was born and saw the sun - light. I  
 Als mei - ne Mut - ter mich ge - bo - ren konnt'

When I was born and saw the sun - light. I  
 Als mei - ne Mut - ter mich ge - bo - ren konnt'

I could not stand up - on my  
 Da konnt' auf kei - nem Bein' ich

I could not stand up - on my  
 Da konnt' auf kei - nem Bein' ich

could not stand up - on my legs. not stand up - on my  
 auf kei - nem Bein' ich steh'n. auf kei - nem Bein' ich

could not stand up - on my legs. on my  
 auf kei - nem Bein' ich steh'n. Ja nicht

legs. I came forth to the earth and stag - gered.  
 steh'n. Und zum Tau - meln bin ich er - ka - ren

legs. I came forth to the earth and stag - gered.  
 steh'n. Und zum Tau - meln bin ich er - ka - ren

legs. I came forth to the earth and  
 steh'n. Und zum Tau - meln bin ich er -

legs. I came forth to the earth and  
 steh'n. Und zum Tau - meln bin ich er -



Drink - ing was then my on - ly thought, Drink - ing was  
 Will aus der Welt auch tau-melnd gehn, Will aus der

Drink - ing was then my on - ly thought,  
 Will tau-melnd aus der Welt auch gehn.

stag - gered, Drink - ing was then  
 ko - ren, Will aus der Welt

stag - gered, Drink - ing was  
 ko - ren, Will tau - melnd

then my on - ly thought. O what de - light, O what de -  
 Welt auch tau-melnd gehn. Ra - set der Sturm, ra-sat der

my on - ly thought. O what de - light,  
 tau - melnd gehn. Ra - set der Sturm,

my on - ly thought. O what de - light,  
 auch tau - melnd gehn. Ra - set der Sturm,

then my on - ly thought. O what de - light,  
 aus der Welt auch gehn. Ra - set der Sturm,

light, when storm is crash - ing, To  
 Sturm in Busch und Bäu - men. Sitzt

when storm with out is crash-ing, To  
 Ja. ja der Sturm in Bäu-men. Sitzt

O when storm is crash - ing, when storm is crashing.  
 Ja in Busch und Bäu - men, in Busch und Bäu-men.

O when storm is crashing.  
 Ja in Busch und Bäu-men.

*f m.d.*

*p m.g.*

sit all the night round the bowl,  
 gut sich's beim Trunk in der Nacht.

sit all the night round the bowl, all gut night sit  
 gut sich's beim Trunk in der Nacht, beim Trunk

To Sitzt sit gut round the bowl, sit round the bowl the  
 To Sitzt gut sich's beim Trunk gut sich's beim Trunk

*p*

high in the glass the li - quor flash -  
 Hoch muss der Wein im Gla - se schäu -

round the bowl, high in the glass the li - quor flash -  
 in der Nacht, Hoch muss der Wein im Gla - se schäu -

whole night long, high in the glass the li - quor  
 in der Nacht, Hoch muss der Wein im Gla - se

whole night long, high in the glass the li - quor  
 in der Nacht, Hoch muss der Wein im Gla - se

*ff*

ing. the li - quor flash - ing. the li - quor flash -  
 men, im Gla - se schäu - men, im Gla - se schäu -

ing. the li - quor flash - ing. the li - quor flash -  
 men, im Gla - se schäu - men, im Gla - se schäu -

flash - ing. the li - quor flash - ing. the li - quor  
 schäu - men, im Gla - se schäu - men, im Gla - se

flash - ing. the li - quor flash - ing. the li - quor  
 schäu - men, im Gla - se schäu - men, im Gla - se



ing! While thick clouds of smoke float a -  
men! Sturm und Sor - gen wer - den ver -

ing! yes, Ja, While thick clouds of smoke float a -  
men! Ja, Sturm und Sor - gen wer - den ver -

flash - ing, What de light. what de -  
schön - men. Sturm und Sor - gen ter.

flash - ing, While thick clouds of smoke float a -  
schön - men, Sturm und Sor - gen wer - den ver -

round. What de - light to sit, round the  
lacht, ja er wird ter - lacht. wird ter -

round. What de - light to sit. round the  
lacht, ja er wird ter - lacht. wird ter -

light. when the storm is crash - ing. to sit all night. round the  
lacht, ja er wird ter - lacht, ja er wird ter - lacht. wird ter -

round What de - light to sit all night long, to sit. round the  
lacht, ja er wird ter - lacht, ja er wird ter - lacht. wird ter -

howl. all the night long.  
lacht. Sturm und Sor - gen

howl. all the night long.  
lacht. Sturm und Sor - gen

howl. What de -  
lacht. Sturm und

howl. What de -  
lacht. Sturm und



round the bowl. O what de -  
 wer - den ver - lacht wer - - den rer -

round the bowl. O what de -  
 wer - den ver - lacht wer - - den rer -

light. what de - light. O what de -  
 Sar - gen rer - lacht Ja wer - den rer -

light. what de - light. O what de -  
 Sar - gen rer - lacht Ja wer - den rer -

light. Who  
 lacht. Wer

light. Who  
 lacht. Wer

light. Who  
 lacht. Wer

light. Who  
 lacht. Wer

**Allegro. (♩ = 126.)**

knows a lively song to give us? Naught like mirth to give zest to  
 lässt ein lu-stig Lied er - klin - gen? Bes-ser schmeckt der Wein, wenn ihr

wine.  
*lecht.*

He for - gets all his bal - lads.  
*Der rer - gass all' sein Sin - gen.*

Now Bran - der, thou!  
*An Bran - dern ist's!*

He for - gets all his bal - lads.  
*Der rer - gass all' sein Sin - gen.*

*mf*

BRANDER. (*tipsy*) (*trunken*)

Nay, I know one, I made it my -  
*Nein, ich ha - be ein Lied - lein er -*

*mf*

BRAND.

TEN. I.

Recit.

self.  
*dacht.*

Let us all  
*Nun so lass*

Let us all  
*Nun sa lass*

Let us all  
*Nun so lass*

Let us all  
*Nun so lass*

lis - ten!  
*hö - ren!*

lis - ten!  
*hö - ren!*

lis - ten!  
*hö - ren!*

lis - ten!  
*hö - ren!*

*f*

## BRANDER.

## Recit.

Since you in-vite me, I'll give you at once some-thing new.  
 Ich kanns be-schwö-ren, Das Lied ist von mir, drum gebt Acht.

Bra-vo bra-vo!  
 Bra-ro bra-ro!

Bra-vo bra-vo!  
 Bra-ro bra-ro!

Bra-vo bra-vo!  
 Bra-ro bra-ro!

Bra-vo bra-vo!  
 Bra-ro bra-ro!

## Recit.

*p* *ff*

## BRANDER'S SONG.

(Brander's Lied.)

Allegro. (♩ = 125.)

There was a  
 Es leb - te

*ff* *p* *f*

rat — in the cel-lar - nest, whom fat and but-ter made  
 nur von Fett und But-ter, Ei - ne Ratt' im



smooth - er, he had a paunch be - neath his vest, like  
*Kiel-ler - nest Sie hat - te wie der Dok-tor Lu - ther*

that of Doc-tor Lu - ther, The cook laid  
*Sich ein Ränzlein an - ge - mäst. Die Kö - chin*

poi-son cun-ning - ly, and — then as sore op - press'd was  
*hatt' ihr Gift ge - stellt, O da ward's so eng ihr in der*

he, as if he had love in  
*Welt, O da ward's so eng ihr*

his bo - som, as if he had love in his bo -  
*in der Welt — als hätt' sie Lieb' ja Lieb' im Leib —*

som. \_\_\_\_\_

He ran a -  
Sie lief und

As if he had love in his bo - som.  
Als hätt' sie Lieb' ja Lieb'im Leib.

As if he had love in his bo - som.  
Als hätt' sie Lieb' ja Lieb'im Leib.

As if he had love in his bo - som.  
Als hätt' sie Lieb' ja Lieb'im Leib.

As if he had love in his bo - som.  
Als hätt' sie Lieb' ja Lieb'im Leib.

round, he ran a - bout his thirst in pnd-dles lav -  
saff aus al - len Pfü - tzen. Fuhr her - um und fuhr her -

ing: he gnaw'd and scratch'd the house through -  
aus: Doch woll - te nichts ihr Wü - then

out, but noth - ing cured his rav - ing. He  
nü - tzen. Zer - kratzt, zer - nagt das gan - ze Haus. Das

out, but noth - ing cured his rav - ing. He  
nü - tzen. Zer - kratzt, zer - nagt das gan - ze Haus. Das

whirled and jumped with tor - ment mad, and soon e -  
 Thier hat - te gar bald ge - nug. Sie that gar

*p*

nough the poor beast had, as if he had love  
 man - chen Aeng - ste - sprung, Sie that, gar man -

*f* *pp*

in his bo - som, as if he had love in his  
 chen Aeng - ste - sprung Als hätt' sie Lieb' ja Lieb' im

bo - som.  
 Leib.

As if he had love in his bo - som.  
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.  
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.  
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.  
 Als hätt' sie Lieb' ja Lieb' im Leib.

*ff*



And driven at last in op - en day. he ran in -  
*Sie kam der Kü - che zu ge - lau - fen. Zit - ternd, angst -*

*p* *f* *p*

to the kitch - en. fell on the hearth and  
*roll, am hel - len Tag Stürzte nie - der, zuck - te*

*f* *p* *f*

squirming lay in the last con - vul - sion twitch - ing. Then  
*sehr und lag Und thät ganz er - bärm - lich schnaufen. Frau Ver -*

*p* *f* *ff*

laughed the — murd - ress in her glee : — " Ha! ha! he's at his  
*gif - te - rin lach - te noch O jetzt pfeift sie*

*p*

last — gasp." said she, — as if he  
*auf den letz - ten Lach — sie pfei - fet*

*f*

had love in his bo - som, as if he had love  
*auf dem letz - ten Loch Als hätt' sie Lieb' ja*

*pp*

in his bo - som.  
*Lieb' im Leib.*

As if he had love in his bo - som.  
*Als hätt' sie Lieb' ja Lieb' im Leib.*

As if he had love in his bo - som.  
*Als hätt' sie Lieb' ja Lieb' im Leib.*

As if he had love in his bo - som.  
*Als hätt' sie Lieb' ja Lieb' im Leib.*

As if he had love in his bo - som.  
*Als hätt' sie Lieb' ja Lieb' im Leib.*

*ff*

Allegro moderato.

Recit. BRANDER.

And now sing a fugue, to the  
*Nun zum A-men die Fuge! ei-ne*

*p*

a - men.

*p*

a - men.

*p*

a - men.

*p*

Re-qui-es-cat in pa - ce a - men.

Allegro moderato.

*p*

*Jack was very much*

A - men a fugue.      let's im - pro - vise now a      scho - lar - ly piece.  
*Fug: ein Cho - ral*      *so recht ge - lehrt und rer - zueigt all - zu - mal.*

**MEPHIST.**  
 Take no - tice  
*Hör dies Ge - plürr nur*

*mf*      *p*

now, their bes - ti - al - i - ty will show it - self, ere long, in its true col - ors.  
*an, nun zeigt sich bald gieb Acht. Die Be - sti - a - li - tät, in ih - rer vol - len Pracht.*

*p*

## Fugue.

On the melody of Brander's Song.  
*(Fuge über das Motiv in Brander's Lied.)*

*Allegro non troppo. (♩ = 96.)*

**BRANDER.**

A - men a -      men a -

**1<sup>st</sup> TENORS.**

**2<sup>nd</sup> TENORS.**

**1<sup>st</sup> BASSES.**

A - men a -      men a -

**2<sup>nd</sup> BASSES.**

A -

*Allegro non troppo. (♩ = 96.)*

*f*      *f*      *f*





65

a - men a - - - men a - - - - men amen

men a - men a - - - men a - -

- men a - - - - men amen amen amen amen amen amen amen amen

a - - - - men a - - - -

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next four measures. The music is written in a clear, legible font.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is a single line of music in G major, 2/4 time, with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the right hand plays a melody with eighth and sixteenth notes, and the left hand plays a bass line with eighth and sixteenth notes. The music is divided into four measures. The first measure contains the lyrics "The Rose Tree", the second "The Rose Tree", the third "The Rose Tree", and the fourth "The Rose Tree".

men a - - - - - un poco riten. - - - - - men.

a - men a-men a-men a - men a - men a - men a - men a - men a - men.

a - - - - - men a - - - - - - men.

- - - - - men a - - - - - men.

un poco riten.

Allegro moderato.

Recit.

MEPHIST.

By heav-en, Sirs,  
Bei Gott ihr Herrn,

your fugue is splendid! To  
eu-re Fug'ist er-bau-lich. und

hear it is to dream one is in some ho-ly place. Pray, let me free-ly  
wahr-lich, Dünkt man schier sich an hei-li-gem Ort. Er-laub mir die Be-

say it, 'tis scho-lar-ly in style; de-vout, tho-rough-ly  
la-bung. Ein grund ge-lehr-ter Styl; Ein schö-ner from-mer

so; One could not bet-ter ex-press the pi-ous sen-ti-  
Sinn Tref-fen-dera Aus-druck wüsst' ich nicht Für je-ne An-dachts-

ments which, in clos-ing all her pe-ti-tions. Ho-ly Church sums up in this one  
füll-le Hie sie am Schluss der Ge-be-te, In Ein Wort zu-sam-men drängt die



word. In my turn, I will re- spond, by your leave, with a  
*Für- che. Ist's euch Recht, bin ich so frei Und rer- su- che ein*

song On a no less pa- thet- ic theme than yours, Sirs.  
*Lied. Das gleich- falls rüh- rend ist und neu Wie das eu- re.*

*Allegro non troppo. (♩ = 96.)*

**TEN. I.** *sotto voce.*  
 Ah! he dares to mock us to our face! Who is this  
*Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der*

**TEN. II.**  
 Ah! he dares to mock us to our face! Who is this  
*Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der*

**BASS. I.**  
 Ah! he dares to mock us to our face! Who is this  
*Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der*

**BASS. II.**  
 Ah! he dares to mock us to our face! Who is this  
*Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der*

*Allegro non troppo. (♩ = 96.)*

*mf*

fel- low? How pale and ghastly! Who ev- er saw hair so  
*Blas- se Wel- che Gri- mas- se Er hin- ket auf ei- nen*

fel- low? How pale and ghastly! Who ev- er saw hair so  
*Blas- se Wel- che Gri- mas- se Er hin- ket auf ei- nen*

Who is this fel- low? How pale and ghast- ly! Who ev- er saw hair so  
*Wer ist der Blas- se? Wel- che Gri- mas- - se! Er hin- ket auf ei- nen*

Who is this fel- low? How pale and ghast- ly! Who ev- er saw hair so  
*Wer ist der Blas- se? Wel- che Gri- mas- - se! Er hin- ket auf ei- nen*

red? *Fuss* Well, go on! give us thy song be - gin!  
*Fuss* Je-der-mann sin-ge sein Lied Stimmt an.

red? *Fuss* Give us thy song be - gin!  
*Fuss* Sin-ge sein Lied Stimmt an.

red? *Fuss* No matter. Be - gin. be - gin!  
*Fuss* Lasst hö-ren Stimmt an, stimmt an.

red? *Fuss* Be - gin!  
*Fuss* Stimmt an.

# SONG OF MEPHISTOPHELES.

(Mephistopheles' Lied.)

Allegretto con moto. (♩ = 168.)

MEPHIST.

There was a king once reign-ing, who had a big black flea,  
 Es war einmal ein Kö-nig, Der hatt' ei-nen gro-ssen Floh,

and loved him past ex-plain-ing, as his own son were he.  
 Den liebt' er gur nicht we-nig, Als wär's sein eig-ner Sohn.

He called his man of stitch - es, the tai - lor came straight - way, here —  
*Da rief er sei-nen Schnei - der. Der Schneider kam her - an, Da miss*

*p* *f* *mf* *cresc.*

mea - sure the lad for breech-es, and mea-sure his coat. I say!  
*dem Jun - ker — Klei - der. Und miss ihm Ho - sen an.*

*f* *p*

*ff* *p* *f* *p* *f* *p* *mf*

## MEPHIST.

In silk and vel-vet gleaming he now was whol - ly drest,  
*In Sammet und in Sei-de War er nun an - ge - than.*

*ff* *p* *pp*

had a coat with rib-bons streaming, a — cross up - on his breast.  
*Hatt' Bün-der auf dem Klei-de Auch ein Kreuz hing da - ran.*



He had the first of sta - tions, a min - is - ter's star and name, and  
 Und war so gleich Mi - ni - ster Und hatt' ei - nen grossen Stern. Al - le

*cresc.*  
 al - so his re - la - tions great lords at court be - came.  
 sei - ne Ge - schwi - ster sind wor - den grosse Herr'n.

*cresc.* *f* *poco* *f* *p* *ff* *p*

And Lords and dames of  
 Und Herr'n und Frau'n am

*f* *p* *f* *f* *p*

honor were — plagued awake and in bed, the queen, she got them up - on her, the —  
 Ho - fe Wä - ren sehr ge - plagt So Köni - gin wie Zo - fe Wur - den

*f* *pp* *p* *pp*

maids were bit - ten and bled, And they did not dare to brush them or —  
 stets arg ge - nagt Und durf - ten sie nicht kni - cken Und

*f* *ff* *p* *ff* *p*

scratch them, day or night, We crack them and we crush them at  
 weg sie ju - cken nicht Wir er - sti - cken und kni - cken Doch

*ff.*  
 once, when - e'er they bite.  
 gleich, wenn ei - ner sticht.

(Laughter.)

Bra - vo bra - vo bra - vo Ha! ha!  
 Bru - ro bra - ro bra - ro ha! ha!

Ha! ha! ha! bra - vo bra - vo bra -  
 Ha! ha! ha! bra - ro bra - ro bra -

Bra - vo bra - vo bra - vo Ha! ha!  
 Bru - ro bra - ro bra - ro ha! ha!

Bra - vo bra - vo bra - vo Ha! ha!  
 Bru - ro bra - ro bra - ro ha! ha!

ha! bra - vo bra - vis - si - mo bra - vo bra - vo bra - vo  
 ha! bra - ro bra - ris - si - mo bru - ro bra - ro bra - ro

vo, bra - vo bra - vis - si - mo bra - vo bra - vo bra - vo We  
 ro bra - ro bra - ris - si - mo bra - ro bru - ro bra - ro Er -

ha! ha! bra - vo bra - vo bra - vo bra - vo bra - vo We crack them and we  
 ha! ha! bra - ro bra - ro bra - ro bra - ro Er - kni - cken und er -

ha! ha! bra - vo bra - vo bra - vo bra - vo bra - vo We crack them and we  
 ha! ha! bra - ro bra - ro bra - ro bra - ro Er kni cken und er -

Yes. at once, when-e'er they bite.  
Ja so - gleich wenn ei - ner sticht.

we crack and crush them at once, when-e'er they bite.  
Ja wir er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once, when-e'er they bite.  
kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once, when-e'er they bite.  
kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once, when-e'er they bite.  
kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

**FAUST.** Recit.  
Enough! let's quit at once this com - pa - ny so bru - tal with joys de -  
Ge - nug, ich hät - te Lust nun wie - der ab - zu - fah - ren. Die Leu - te

*Allegro non troppo.*  
*p*

grad - ing and ig - no - ble deeds. Hast thou no pu - rer pleasures. no calm - er  
trei - ben's zu laut zu bru - tal. Und hast du nichts als dies mich vor Trüb - sinn zu

*pp*

**MEPHIST.**  
sports to of - fer me, thou dread in - fer - nal guide? This is not to thy  
wah - ren? Hast du kein still rer - bor - ge - nes Thal? Frei - lich! Mein ist die

*mf* *f*



[illegible]

Andantino. (♩ = 76.)

First system of piano introduction. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *p*. Tempo: *Andantino*. Time signature: 3/4. Key signature: one sharp (F#).

Second system of piano introduction. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *f*, *p*. Tempo: *Andantino*. Time signature: 3/4. Key signature: one sharp (F#).

Third system of piano introduction. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *dimin.*, *un poco riten.*, *m.d.*. Tempo: *Andantino*. Time signature: 3/4. Key signature: one sharp (F#).

## BUSHY MEADOWS ON THE BANKS OF THE ELBE.

SCENE VII.

(Gebüsch und Auen am Ufer der Elbe.)

Moderato assai un poco lento. (♩ = 69.)

First system of piano introduction for Scene VII. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *p m.d.*, *p*. Tempo: *Moderato assai un poco lento*. Time signature: 3/4. Key signature: one sharp (F#).

MEPHIST.

*dalce.*

First system of vocal introduction for Mephistopheles. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *pp*. Tempo: *Moderato assai un poco lento*. Time signature: 3/4. Key signature: one sharp (F#).

In this fair bow - er. Fragrant with many a flow - er. On this  
 Die Lüf - te ko - sen Hier zürt - lich mit der Ro - sen. Blu men.

Piano accompaniment for Mephistopheles' first line. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *pp*. Tempo: *Moderato assai un poco lento*. Time signature: 3/4. Key signature: one sharp (F#).

sweet scented bed. Dear - est Faust, lay thy head. And slum - ber! soothed  
 spen-det ihm Duft Lieb - reich säus-le die Luft: Faust schlummi- re und

Piano accompaniment for Mephistopheles' second line. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *pp*. Tempo: *Moderato assai un poco lento*. Time signature: 3/4. Key signature: one sharp (F#).

- by vo-lup-tu-ous re-pose, Whilst fragrant ros-es on thy fever'd brow shall  
 träu-me je-de höch-ste Lust. Glüh-en-der Kuss ent-flam-me dei-ne kal-te

breathe, Their blos-soms un-fold-ing. Thy pil-low to  
 Brust. Wie die Blü-then im Thau dein Herz such-er-

wreathe, Thine ear shall be ravished with heav-en-ly mu-sic Oh  
 schliesse Je-der Sinn sei be-rauscht je-de Fi-ber ge-nie-sse. Er-

hearken! Dost hear it? The spi-rits of earth and of  
 scheint, ihr Gei-ster, wer in Lüf-ten und Hilf-ten mich

air E'en now, to lull thy slum-ber with sweet strains be-  
 hört, Be-gin-net un-ge säumt cu-er sanf-tes Con-



## CHORUS of GNOMES and SYLPHS. (Faust's Vision.)

Andante. (♩ = 54.) (*Chor der Sylphen und Gnomen*) (*Faust's Traum*.)

MEPHIST.

gin.  
cert.

SOP. I &amp; II.

*p*Sleep.  
Schlaf.

TEN. I &amp; II.

BASS I.

BASS II.

Andante. (♩ = 54.)

una corda.  
*pp*

Ped.

SOP. II. SOLI.

Sleep.  
schlaf.hap - py und  
sanftFaust!  
süssEre  
EinHap - py und  
SanftFaust!  
süssSleep!  
Schlaf.Sleep!  
Schlaf.long, yea, ere long neath cur - tains of az - ure and gold,  
ma - gi - scher Schlei - er, Gol - den und blau hüllt dich ein

TEN. I. SOLI.

Hap - py Faust, ere long thou shalt slum - ber  
sanft und süß Ein ma - gi - scher Schlei - er

dolce.

Hap - - py — Faust thou shalt close thine eyes — in slum - ber deep.  
 Schlumm' - re — sanft, Wön - ne. — Wön-ne fül - le dei - ne Brust.

TEN. I.  
 In slum - ber deep thou shalt close — thine eyes.  
 Hüllt dich ein. Wön - ne durch - strömt dei - - ne Brust.

TEN. II.  
 Ere long thou shalt close thine eyes in slum-ber, slum-ber  
 Ein ma-gi-scher Schlei - er Hüllt den Schlum - mernden

BASS. II.  
 Ere long thou shalt close thine eyes in slum-ber, slum-ber  
 Ein ma-gi-scher Schlei - er Hüllt den Schlum - mernden

Bright in the sky — thy — star now is gleam - - ing,  
 Dort glänzt dein Stern und du — ath - mest frei und frei - er

Bright in the sky — thy star — now — is — gleam - - ing.  
 Dort glänzt dein Stern und du ath - mest frei — und — frei - - er

deep.  
 ein.

deep.  
 ein.

Sweet dreams of für love shall en - rap - - ture thy  
 Tag wirts für dich dei - ne Qual wird zur

Sweet dreams of für love shall en - rap - - ture thy  
 Tag wirts für dich dei - ne Qual

BASS I. *p*  
 Ere  
 Schlaf

pp

pp

**SOP. I.**

**SOP. II.** *leggiere. p* *Ere Schlaf.*

soul. With forms of beau - ty rare  
Lust. Rings dehnt sich Wald und Feld.

**TEN. I.** *leggiere. p*

soul. With forms of beau - ty rare  
Lust. Rings dehnt sich Wald und Feld.

**TEN. II.** *leggiere. p*

With forms of beau - ty rare  
Rings dehnt sich Wald und Feld.

**BASS I.**

long  
süss.

**BASS II.** *leggiere. p*

With forms of beau - ty rare  
Rings dehnt sich Wald und Feld.

*p*

MEPHIST.

*p*

Hap Schlumm

long süß

py re

yea ja

ere schlaf

Now clothes it - self the land - scape,  
So weit der Him - mel blau - et

Now clothes it - self the land - scape,  
So weit der Him - mel blau - et

*p*

Hap Schlumm

py re

Now clothes it - self the land - scape,  
So weit der Him - mel blau - et

*p*



Faust!  
 süß.

long,  
 süß.

Ere  
 Ein

'neath  
 Ein

A vi - sion fair un - fold - ing  
 Wo - hin das Au - ge schau - et

A vi - sion fair un - fold - ing  
 Wo - hin das Au - ge schau - et

A vi - sion fair un - fold - ing  
 Wo - hin das Au - ge schau - et

Faust!  
 süß

Ere  
 Ein

A vi - sion fair un - fold - ing  
 Wo - hin das Au - ge schau - et

Ad.

long ma - - - - - thou - gi - - - - - shalt - - - - -  
 cur - - - - - tains of  
 ma - - - - - gi - - - - - scher

Of flow' - ry groves and meads,  
 Ist ei - ne Zau - ber - welt

Of flow' - ry groves and meads,  
 Ist ei - ne Zau - ber - welt

Of flow' - ry groves and meads,  
 Ist ei - ne Zau - ber - welt

long ma - - - - - thou gi - - - - - shalt - - - - -  
 Of flow - ry groves and meads,  
 Ist ei - ne Zau - ber - welt

slum - ber,  
Schlei - er

a - zure and gold,  
Flor - gold und blau

And pleas - ant leaf - y bow - ers.  
Hier win - ken schwe - re Trau - ben

And pleas - ant leaf - y bow - ers.  
Hier win - ken schwe - re Trau - ben

And pleas - ant leaf - y bow - ers.  
Hier win - ken schwe - re Trau - ben

slum - ber,  
Schlei - er

And pleas - ant leaf - y bow - ers  
Hier win - ken schwe - re Trau - ben

In gol - slum ber  
den und

Thou gold - shalt  
und

Where ten - der lov - ers meet  
Von gold - nem Licht er - hellt

Where ten - der lov - ers meet  
Von gold - nem Licht er - hellt

Where ten - der lov - ers meet  
Von gold - nem Licht er - hellt

In gol - slum ber  
den und

Where ten - der lov - ers meet  
Von gold - nem Licht er - hellt

deep thou shalt  
blau hüllt den

close thine eyes  
blau hüllt den

Their ar - dent vows ex - chang - ing  
Dort schat - tig grü - ne Lau - ben

Their ar - dent vows ex - chang - ing  
Dort schat - tig grü - ne Lau - ben

Their ar - dent vows ex - chang - ing  
Dort schat - tig grü - ne Lau - ben

deep thou shalt  
blau hüllt den

Their ar - dent vows ex - chang - ing  
Dort schat - tig grü - ne Lau - ben

close thine  
Schlum - mern den

in slum - ber  
Schlum - mern den

With forms of beau - ty rare  
Rings dehnt sich Wald und Feld

With forms of beau - ty rare  
Rings dehnt sich Wald und Feld

With forms of beau - ty rare  
Rings dehnt sich Wald und Feld

close thine  
Schlum - mern den

With forms of beau - ty rare  
Rings dehnt sich Wald und Feld



*p*

eyes.  
ein

deep.  
ein

Now clothes it - self the land - scape.  
So weit der Him - mel blau - et

Now clothes it - self the land - scape,  
So weit der Him - mel blau - et

Now clothes it - self the land - scape,  
So weit der Him - mel blau - et

eyes.  
ein

Now clothes it - self the land - scape,  
So weit der Him - mel blau - et

With forms of beau - ty rare  
Rings dehnt sich Wald und Feld

Bright  
Dort

Bright  
Dort

Bright  
Dort

in  
glänzt

the  
dein

in  
glänzt

the  
dein

With forms of beau - ty rare  
Rings dehnt sich Wald und Feld

A fair vi - sion un -  
Un - ser Au - ge er -

Now clothes it - self the land - scape.  
 So weit der Him - mel blau - et

heav'n's Stern und thy du

heav'n's Stern und thy du star ath -

heav'n's Stern und thy du

Now clothes it - self the land - scape.  
 So weit der Him - mel blau - et

fold - - - - ing of  
 schau - - - - et die

A vi - sion fair un - fold ing  
 Wo - hin das Au - ge schau - et

star ath - - - - now is  
 - - - - - mest frei

star ath - - - - now is  
 - - - - - mest frei

star ath - - - - now is  
 - - - - - mest frei

A vi - sion fair un - fold ing  
 Wo - hin das Au - ge schau - et

wav - - - - ing  
 schön - - - - ste

*ppp*

Of flowe-ry groves and meads.  
Ist ei - ne Zau - ber - welt

gleam und frei ing. er

gleam frei ing. er

gleam und frei ing. er

Of flowe-ry groves and meads.  
Ist ei - ne Zau - ber - welt

for Welt ests. of flow - er - y  
ei - ne glück - li - che

**FAUST.**  
Ah, o'er my  
Ja mir ist

**MEPHIST.**  
Bright in the  
Dort glänzt dein

**SOP. I.**  
Bright in the  
Dort glänzt dein

**SOP. II.**  
Be - yond are seen the vines. Their branches thick - ly  
Und Al - les grünt und blüht Ent - wi - ckelt neu - e

**TEN. I.**  
Bright in the  
Dort glänzt dein

**TEN. II.**  
Bright in the  
Dort glänzt dein

**BASS I.**  
Be - yond are seen the vines.  
Und Al - les grünt und blüht

**BASS II.**  
groves and green mead - ows. of cool. shad - y  
Welt Hier die la - sten - den Trau - ben - rom



eyes wohl e'en lich

heav'n's Stern und thy du star ath

heav'n's Stern thy und du

cov - ered With ten - der shoots and leaves  
lie - me Der Freu - de O - dem zieht

heav'n's Stern und thy du star ath

heav'n's Stern thy und du

Their branches thick - ly cov - ered With ten - der shoots and  
Ent - wi - ckelt neu - e Kei - me Der Freu - de O - dem

how blon - ers. where young lov - ers meet. ferv - ent  
de - sten Streif - licht er - hellt. Dort die

now a veil is  
ath - - - - - mest frei und

now  
- - - - - mest

star now  
ath mest

And fruit in pur - ple clus - ters See yon - der lov - ing  
Durch die - se lich - ten Räu - me Sich dort das Lie - bes

now  
- - - - - mest

star now  
ath mest

leaves And fruit in pur - ple clus - ters  
zieht Durch die - se lich - ten Räu - me

vows of un - chang - ing de - vo - tion re -  
schat - ti - gen Lau - ben um Küss - se zu

tr#

spread - ing.  
frei - er.

gleam - ing.  
frei - er.

gleam - ing.  
frei - er.

pair, A - long the wind - ing val - ley,  
paar, An je - nes Bach's Ge - sta - de,

gleam - ing.  
frei - er.

gleam - ing.  
frei - er.

See yon - der lov - ing pair. A - long the wind - ing  
Sich' dort das Lie - bes - paar. An je - nes Bach's Ge -

new ing.  
rau - ben

*mf* see yon der  
sich' dort das

*mf* see yon der  
sich' dort das

See yon - der lov ing pair. Be - neath the sha - dy  
Sich' dort das Lie - bes - paar. Sucht un - be - merk - te

val - ley: They take no note of time.  
sta - de. Ent - flohn der fro - hen Schaar

lov - ing pair a - long the  
Lie - bes - paar am Bach - ge -

how - ers A fair one fol - lows them.  
Pfa - de Und ih - nen folgt ein Kind

Be - neath the sha - dy how - ers. A fair one fol - lows  
sucht un - be - merk - te Pfa - de Und ih - nen folgt ein

val - ley.  
sta - de

val - ley.  
sta - de

*mf* *crese.*

See Sich' yon dort der das

Rapt in sweet med - i -  
Schön wie Ro - sen im

them In - med - i - ta - tion rapt: Be - neath her lash - es gleams A so - li - ta - ry  
Kind, Ver - tieft in sü - sses Sin - nen, Schön wie Ro - sen sind. Wenn Lieb' und Lenz be -  
*mf* *crese.*

See Sich' yon dort der das  
*tr* *tr*



*p* *cresc.*

They take no  
*Fern* *cresc.* *van* *der*  
*p* They take no  
*Fern* *ron* *der*

lov - ing pair a - long the  
 Lie - bes - paar am Bach - ge -

ta - tion:  
 Len - ze.

6 6 6

tear. The coun - try now a - dorns it - self with forms of beau - ty rare, Un - fold - ing  
 gin - nen end - las spros - sen Rei - me Lieb' und Freu - de zieht durch die - se lich - ten

lov - ing pair a - long the  
 Lie - bes - paar am Bach - ge -

3 3 3

note of time be - neath the  
 fra - hen Schaar auf stil - len

note of time be - neath the  
 fro - hen Schaar auf stil - len

val - ley.  
 stu - de

6 6 6

vis - ions fair of flowe - ry groves and meads And leaf - y how - ers where young lov - ers  
 Räu - me. Al - les grünt und blüht. Rings dehnt sich Wald und Feld So weit der Him - mel

val - ley.  
 sta - de

3 3 3

*tr* *tr*

bow - - - ers: A  
Pfa - - - de sieh'

bow - - - ers: A  
Pfa - - - de sieh'

They take no  
fern ron der

Whilst neath her lash - - - es glis - - - tens a  
Schön wie dir Ro - - - sen sind, Die - ses

meet and ten - der vows re - new, their vows re - new of ev - er - true de - vo - tion  
blau - et un - ser Au - ge schau - et, un - ser Au - ge schau - et Rings die schön - ste

They take no  
fern ron der

MEPHIST.

See her with mag - ic  
Sich die - ses sü - sse

fair one  
die ses

fair one  
die ses

note of time be - neath the  
fro - hen Schaar auf stil - lem

bow - ers. A  
Pfa - de Sich

tear. a sol - i - ta - ry  
sü - sse Kind, das seufzt und

tear. 'neath her lash - es  
sint. seufzt und sint dies

Faust, Welt this  
Dies

beau - teous one  
sü - sse Kind.

note of time be - neath the  
fro - hen Schaar auf stil - lem

bow - ers. A  
Pfa - de Sich

charms. Kind  
Faust, she shall be thy  
Faust, she shall be thy  
Faust, she shall be thy  
Faust, she shall be thy  
fair die - - one ses fol - - lows them: she shall be thy  
Kind, she shall be thy  
Ere Kind. long Faust, she thy love shall  
Faust, long wird thy dein Lieb - - chen  
fair die - - one ses fol - - lows them: she shall be thy  
Kind, she shall be thy  
Faust, asleep.  
(Faust schlummernd.)

Mar - ga - ri - ta!  
Mar - ga - re - the!  
love! sein. Ex - tend - ed lies the  
Der See rer - theilt die  
love! sein. Ex - tend - ed lies the  
Der See rer - theilt die  
love! sein. Ex - tend - ed lies the  
Der See rer - theilt die  
love! sein. Ex - tend - ed lies the  
Der See rer - theilt die  
be! sein. Ex - tend - ed lies the  
Der See rer - theilt die  
bel sein. Ex - tend - ed lies the  
Der See rer - theilt die  
love! sein. Ex - tend - ed lies the  
Der See rer - theilt die



[illegible][illegible]

clear.  
Gluth.

clear.  
Gluth.

clear.  
Gluth.

clear.  
Gluth.

clear.  
Gluth.

clear.  
Gluth.

clear.  
Gluth.

6 6 6

cresc.

Three bars of this movement like one of the Andante.  
Drei Takte dieses Tempo gleichen einem des Andante.

Allegro.

SOP. I.

Here. with laugh-ter and sing-ing Its bor - ders loud re -  
Und in jauch-zen-den Chö-ren Den U - fer - saum ent -

SOP. II.

Here. with laugh-ter and sing-ing Its bor - ders loud re -  
Und in jauch-zen-den Chö-ren Den U - fer - saum ent -

TEN. I.

Here. with laugh-ter and sing-ing Its bor - ders loud re -  
Und in jauch-zen-den Chö-ren Den U - fer - saum ent -

TEN. II.

Here. with laugh-ter and sing-ing Its bor - ders loud re -  
Und in jauch-zen-den Chö-ren Den U - fer - saum ent -

BASS. I.

Here. with laugh-ter and sing-ing Its bor - ders loud re -  
Und in jauch-zen-den Chö-ren Den U - fer - saum ent -

BASS. II.

Here. with laugh-ter and sing-ing Its bor - ders loud re -  
Und in jauch-zen-den Chö-ren Den U - fer - saum ent -

Sempre Andante.

mf

p

A musical score for the song "The Sound of Silence" by Simon &amp; Garfunkel. The score is written for voice and piano. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and two piano staves. The key signature has one sharp (F#), indicating D major or B minor. The time signature is 4/4. The lyrics are: "sound; lang ha ha". The music includes various melodic lines for the voices and piano accompaniment, including chords and single notes. There are some blacked-out sections in the piano part at the bottom of the page.

[illegible]



round sang The mer - ry dance goes round. While  
sang Bri Tän - zen und Ge - sang Den

round sang The mer - ry dance goes round. While  
sang Bri Tän - zen und Ge - sang Den

ols ren The mer - ry dance goes round. While  
ren Bri Tän - zen und Ge - sang Den

ols ren The mer - ry dance goes round. While  
ren Bri Tän - zen und Ge - sang Den

vi - - ols The mer - ry dance goes round. While  
hö - - ren Bri Tän - zen und Ge - sang Den

vi - - ols The mer - ry dance goes round. While  
hö - - ren Bri Tän - zen und Ge - sang Den

some are bold - ly climb - ing The rug - ged moun - tain's  
Berg hin - an zu klim - men The Treibt die - se Ke - cker

some are bold - ly climb - ing The rug - ged moun - tain's  
Berg hin - an zu klim - men The Treibt die - se Ke - cker

some are bold - ly climb - ing The rug - ged moun - tain's  
Berg hin - an zu klim - men The Treibt die - se Ke - cker

some are bold - ly climb - ing The rug - ged moun - tain's  
Berg hin - an zu klim - men The Treibt die - se Ke - cker

some are bold - ly climb - ing The rug - ged moun - tain's  
Berg hin - an zu klim - men The Treibt die - se Ke - cker

side. Muth ha ha

side. Muth ha ha

side. Muth ha ha

side. Muth ha ha

side. Muth ha ha

side. Muth ha ha

Oth - ers are light - ly swim - ming, oth - ers are light - ly  
An - de - re la - chend swim - men, An - de - re la - chend

Oth - ers are light - ly swim - ming, oth - ers are light - ly  
An - de - re la - chend swim - men, An - de - re la - chend

Oth - ers are light - ly swim - ming, are swim - ming, are  
An - de - re la - chend swim - men, sie swim - men, sie

Oth - ers are light - ly swim - ming, are  
An - de - re la - chend swim - men, sie swim - men, sie

Oth - ers are light - ly swim - ming, are  
An - de - re la - chend swim - men, sie swim - men, sie

(Faust in Traume.)

**SOP. I.**  
swim - ming Up - on the glas - sy tide.  
*schrim men in sil - ber - hel - lér Fluth.*

**SOP. II.**  
swim - ming Up - on the glas - sy tide.  
*schrim men in sil - ber - hel - lér Fluth.*

**TEN. I.**  
ming Up - on the glas - sy tide.  
*men in sil - ber - hel - lér Fluth.*

**TEN. II.**  
swim - ming Up - on the glas - sy tide.  
*schrim men in sil - ber - hel - lér Fluth.*

**BASS I.**  
swim - ming Up - on the glas - sy tide.  
*schrim men in sil - ber - hel - lér Fluth.*

**BASS II.**  
swim - ming Up - on the glas - sy tide.  
*schrim men in sil - ber - hel - lér Fluth.*

**Andante.**

ri - ta! O Mar - ga - ri - ta!  
re - the O Mar - ga - re - the

**MEPHIST.**

Ex - tend - ed lies the  
Der See ver - theilt die

Ex - tend - ed lies the  
Der See ver - theilt die

Ex - tend - ed lies the  
Der See ver - theilt die

Ex - tend - ed lies the  
Der See ver - theilt die

Ex - tend - ed lies the  
Der See ver - theilt die

Ex - tend - ed lies the  
Der See ver - theilt die

**Andante.**

Ex - tend - ed lies the  
Der See ver - theilt die



[illegible][illegible]

clear.  
*Gluth.*

clear.  
*Gluth.*

clear.  
*Gluth.*

clear.  
*Gluth.*

clear.  
*Gluth.*

clear.  
*Gluth.*

*pp una corda.*

*pp*

*pp*

*pp*

Hap - py  
Al - les

*pp*

Hap - py  
Al - les

*pp*

Hap - py  
Al - les

*pp*

Hap - py  
Al - les

*pp*

Hap - py  
Al - les

m.g. m.d.

*pp*

The image shows a page from a musical score for the song "Frei-heit" by Franz Schubert. The score is written for voice and piano. The vocal part consists of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staves. The piano accompaniment is shown at the bottom of the page, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part includes chords and arpeggiated figures, with some measures marked with a "12" indicating a 12-measure rest or a specific rhythmic pattern. The lyrics are in German and English, with the German text in italics and the English text in a standard font.

all seem, and tire - less.  
*regt sich im Frei - en*

all seem, and tire - less.  
*regt sich im Frei - en*

all seem, and tire - less.  
*regt sich im Frei - en*

all seem, and tire - less.  
*regt sich im Frei - en*

all seem, and tire - less.  
*regt sich im Frei - en*

m. g. m. d. 12 3 12 3

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in English and German. The vocal parts are arranged in four staves, each with a treble clef. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like *m.g.* (mezzo-forte) and *m.d.* (mezzo-dolce). The lyrics are: "seek - ing Al - ler" and "tire - less. Frei - en". The score is divided into two systems, with the second system continuing the musical and lyrical themes.

seek - ing  
Al - ler

seek - ing  
Al - ler

seek - ing  
Al - ler

seek - ing  
Al - ler

tire - less.  
Frei - en

tire - less.  
Frei - en

seek - ing  
Al - ler

seek - ing  
Al - ler

*m.g.* *m.d.*

*m.g.* *m.d.*



*sotto voce.*The  
Der

one com - mon end;  
Stre - ben ist eins

one com - mon end;  
Stre - ben ist eins

one com - mon end;  
Stre - ben ist eins

one com - mon end;  
Stre - ben ist eins

one com - mon  
Stre - ben ist

one com - mon  
Stre - ben ist

ma - - - - - gie is  
Zau - - - - - ber wir - - - - -

Ea - ger.  
Je - der

Ea - ger.  
Je - der

Ea - ger.  
Je - der

Ea - ger.  
Je - der

end;  
eins

end;  
eins

Ea - ger.  
Je - der

Ea - ger.  
Je - der

m.g. m.d.

m.g. m.d.

m.g. m.d.

m.g. m.d.

work - ing. Sein he is  
ket. Herz ist

this bright ex - ist - ence  
eilt sich Zu freu - en

this bright ex - ist - ence  
eilt sich Zu freu - en

this bright ex - ist - ence  
eilt sich Zu freu - en

this bright ex - ist - ence  
eilt sich Zu freu - en

this bright ex - ist - ence  
eilt sich Zu freu - en

this bright ex - ist - ence  
eilt sich Zu freu - en

m.g. m.d.

12 3

ours.  
mein.

To the full to en - joy. To  
Die - ses glück - li - chen Seins Für

To the full to en - joy. All  
Die - ses glück - li - chen Seins Für

To the full to en - joy. All  
Die - ses glück - li - chen Seins Für

To the full to en - joy. All  
Die - ses glück - li - chen Seins Für

ist - ence To the full to en - joy. All  
freu - en Die - ses glück - li - chen Seins Für

ist - ence To the full to en - joy. All  
freu - en Die - ses glück - li - chen Seins Für

12 3

ppp p

## FAUST.

*dolceiss.*

Mar - ga - ri -  
Mar - ga - re -

all is given the sun  
*Al - le lacht die Son*

pleas - ures. like the sun  
*Al - le lacht die Son*

pleas - ures. like the sun  
*Al - le lacht die Son*

pleas - ures. like the sun - shine,  
*Al - le lacht die Son - ne*

pleas - ures. like the sun  
*Al - le lacht die Son*

pleas - ures. like the sun  
*Al - le lacht die Son*

*smorz.*

ta.  
the.

*pp*

shine, Thy darling shall make thee in love with life a - gain  
*ne perdendo. Die Schöne versöh - ne dich Faust mit deinem Glück*

shine, Come to all from a - bove. Yet of  
*ne Al - len grünt der Hain Doch die*

shine, Come to all from a - bove. Yet of  
*ne Al - len grünt der Hain Doch die*

shine, Thy darling shall make thee in love with life a - gain  
*ne perdendo. Die Schöne versöh - ne dich Faust mit deinem Glück*

shine, Come to all from a - bove.  
*ne Al - len grünt der Hain*

shine, Come  
*ne Al*

*perdendo.*



Sleep! *Schlaf!* Sleep! *schlaf!*

rap - tures the sweet - est. O Faust. is  
*sü - sse - ste Won - ne Faust. ist gr -*

rap - tures the sweet - est O Faust. is  
*sü - sse - ste Won - ne Faust. ist gr -*

Sleep! *Schlaf!* Sleep! *schlaf!*

Yet the sweet - est of  
*Al - len winkt sü - sse*

to all come from  
*len, al - len len grünt*

love. *liebt* sweet *zu* love. *sein.* *ppp* Sleep! *Schlaf!*  
*ppp*

love. *liebt* sweet *zu* love. *sein.*

Sleep! *schlaf!* *ppp*

all *Han* is love. *nr.* *ppp* Sleep! *Schlaf!*  
*ppp*

der hove. *Hain.*

3 *pp* He sleeps! Well done, my dain-ty elves! This debt I must re-  
 Mit euch, mit euch Gei-ster der Luft Muss ich zu-frie-den

*ppp* sleep, schlaf;  
*ppp* sleep, schlaf;  
*ppp* Sleep, Schlaf;  
*ppp* Sleep, schlaf;  
*ppp* sleep, schlaf;  
*ppp* Sleep, Schlaf;  
*ppp* smorz.

pay. Now let him dream, let him dream of love.  
 sein Wiegt sanft ihn ein, wie-get sanft ihn ein.

hap - py Faust. Sleep! Sleep!  
 sanft und süß schlaf; schlaf;  
 hap - py Faust. Sleep! Sleep!  
 sanft und süß schlaf; schlaf;  
 hap - py Faust. Sleep! Sleep!  
 sanft und süß schlaf; schlaf;  
 hap - py Faust. Sleep! Sleep!  
 sanft und süß schlaf; schlaf;  
 hap - py Faust. Sleep! Sleep!  
 sanft und süß schlaf; schlaf;  
 hap - py Faust. Sleep! Sleep!  
 sanft und süß schlaf; schlaf;  
*pp*

Three bars of this movement like one of the preceding tempo.

Drei Takte dieses Tempo gleichen einem Takte des vorhergehenden Tempos.

Allegro, Waltz movement.

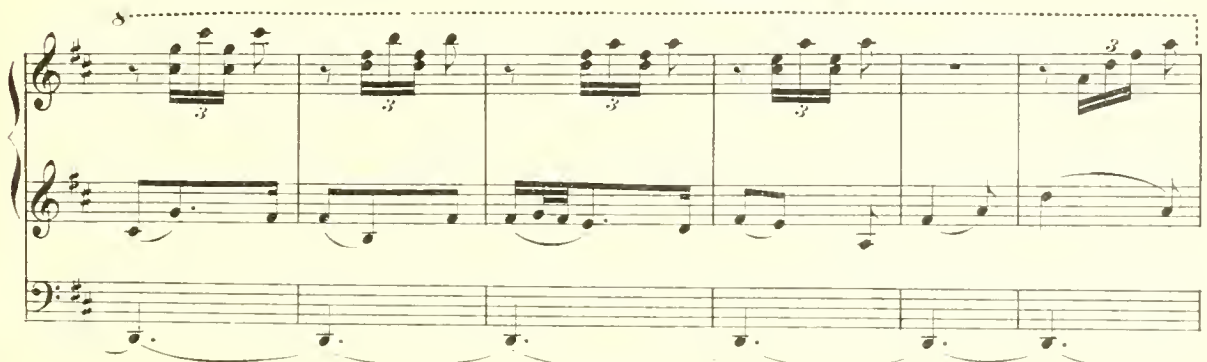
(SYLPHEN-BALLET.)  
*pp*

Violoncello.  
*con sordino.*

The musical score is written for piano and cello. The piano part is in treble and bass clefs, with a key signature of two sharps (F# and C#). The cello part is in bass clef, also with a key signature of two sharps. The tempo is marked 'Allegro, Waltz movement'. The score consists of six systems, each with three staves. The first system includes the title '(SYLPHEN-BALLET.)' and the dynamic 'pp'. The second system includes the instruction 'Violoncello. con sordino.' for the cello part. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The cello part consists of a steady, rhythmic accompaniment of eighth notes. The overall mood is light and graceful, characteristic of a waltz.



This page of musical notation is for a piano piece, likely in D major and 4/4 time. It consists of five systems of staves. Each system features a grand staff (treble and bass clef) and a separate bass line below. The music is characterized by a steady eighth-note accompaniment in the bass of the grand staff, with the treble staff containing more complex melodic lines. The piece concludes with a final chord in the grand staff and a sustained bass note in the separate bass line.





First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains several measures, including a triplet of eighth notes. The middle staff is a treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a series of dotted half notes.



Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The middle staff is a treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a series of dotted half notes.



Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The middle staff is a treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a series of dotted half notes.



Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The middle staff is a treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a series of dotted half notes.



Fifth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The middle staff is a treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a series of dotted half notes. The system includes the following text labels: "Harfs." at the top right, "Clarinetts." above the middle staff, "Timpani." above the bottom staff, "ppp" below the middle staff, and "perdendo" below the middle staff.



Allegro. (♩ = 152.)

Faust. suddenly awaking.

(Faust plötzlich erwachend.)

FAUST. Recit.

Mar - ga - ri - ta!      What a dream,      what a dream!      What a ce - les - tial  
 Mar - ga - re - the      Welch' ein Traum.      welch' ein Traum!      Nun will ich Wun - der

im - age! What angel in hu - man form!      Where dwellest thou?      I feel the  
 glau - ben! Du En - gels - an - ge - sicht,      Wo wei - lest du?      Beim ew - gen

MEPHIST.

pur - est bliss,      since I dreamt thee, O an - gel!      A - rise, and fol - low me a -  
 Licht Du lebst.      Rei - ne Macht soll dich mir rau - ben.      Wohl - an! noch wei - ter fol - ge

Moderato. (♩ = 80.)

gain.      To the mod - est cham - ber I'll bring thee, where she      thy mistress  
 mir!      An den stil - len Ort, wo sie wei - let.      Die dein Sch - - nen und Lie - ben

## Recit.

sleaps. Of thy dream thou shalt see the truth! Here comes a jol - ly  
 thei-let Nach dem Traum geh' ich Wahr-heit dir Sich' lust-ge Leu - te

par - ty of stu - dents and sol - diers: They'll pass be-fore thy beau-ty's  
 ziehn an dem Han - se - rar - ü - ber Stü - den - ten mit Bar - rett' und

dwel - ling: A - long with these young fools, with their loud 'shouts and  
 Hie - ber, Und ei - ne Krie - ger - schaar Her - weil ihr Lied er -

songs. We to the fair one's house will  
 tönt, Faust, wird viel - leicht dein Wunsch ge -

gro. But thy trans-ports re - strain. And my coun-sels o -  
 krönt, Nur be - den - ke die That, Eh' die Reu - e sich

Allegro. (♩ = 96.)

bey.  
 naht.

*p*

*cresc.* *a poco* *a* *poco*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a melodic motif that is repeated throughout the piece. The melody is simple and catchy, with a clear refrain. The score is presented in a clean, professional layout with a white background and black ink.

**TEN. I. Soldiers.**

**TEN. II. Soldiers & Students.**

**BASS. I. Students.**

**BASS. II. Soldiers.**

*mf* Stout-ly wall'd ci-ties we fain  
Ho-her Burgen Zin-nen Und manch'

*mf* Stout-ly wall'd ci-ties we fain  
Ho-her Burgen Zin-nen Und manch'

*mf* Stout-ly wall'd ci-ties we fain  
Ho-her Burgen Zin-nen Und manch'

The musical score is for a piece titled "The Song of the Soldiers" in 2/4 time, featuring a key signature of one flat (B-flat). It includes four vocal parts: Tenor I (Soldiers), Tenor II (Soldiers & Students), Bass I (Students), and Bass II (Soldiers). The lyrics are in English and German. The piano accompaniment is shown at the bottom, featuring a melody in the right hand and a bass line in the left hand. The score is marked with a mezzo-forte (*mf*) dynamic.

— would win,  
schö-nes Kind.

— would win,  
schö-nes Kind.

— would win,  
schö-nes Kind.

And Mit

And Mit



maid - ens with lof - ty and with scorn-ful mien.  
hö - - nen - den Sin - nen fal - len gar ge - schwind,

maid - ens with lof - ty and with scorn-ful mien.  
hö - - nen - den Sin - nen fal - len gar ge - schwind,

Tho' dar - ing the ven - ture, yet rich  
Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, yet rich  
Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, yet rich  
Wenn wir sie um - zie - hen Schwindet bald

is the prize Tho' dar - ing the ven - ture,  
ihr the Hohn Zwar kühn ist das Mü - hen

is the prize Tho' dar - ing the ven - ture,  
ihr the Hohn Zwar kühn ist das Mü - hen

is the prize Tho' dar - ing the ven - ture,  
ihr the Hohn Zwar kühn ist das Mü - hen

*cresc.*

Yet rich is the prize.  
Doch herrlich der Lohn.

*cresc.*

Dar - ing tho' it be. Yet rich is the prize.  
Kühn ist un - ser Mü - hen herrlich der Lohn.

*cresc.*

Dar - ing tho' the ven - ture be. Yet rich is the prize.  
Kühn ist un - ser Mü - hen herrlich, herrlich der Lohn.

*p* *cre* *scendo.* *f*

The trumpets are sound - ed with pow - er - ful breath. They sum - mon to  
Beim Klang der Trom - pe - ten Ziehn keck - lich wir aus. Zum fröh - li - chen

*f*

The trum - pets are sound - ed with pow - er - ful breath. They  
Beim Klang der Trom - pe - ten Ziehn keck - lich wir aus, Zum

*f*

The trum - pets are sound - ed with pow - er - ful  
Beim Klang der Trom - pe - ten Ziehn keck - lich wir

glo - ry, they sum - mon to death.  
Fest Wie zum blu - ti - gen Strauss.

sum - mon to glo - ry, they sum - mon to death.  
fröh - li - chen Fest Wie zum blu - ti - gen Strauss.

breath, They sum - mon to glo - ry, they sum - mon to death.  
aus, Zum fröh - li - chen Fest Wie zum blu - ti - gen Strauss.

We rush in - to ac - tion, nor quit we the field, Till both maid - ens and  
 Und Mädchen und Bur - gen sie müs - sen sich ge - ben. Ha das ist ein

We rush in - to ac - tion, nor quit we the field, Till both maid - ens and  
 Und Mädchen und Bur - gen sie müs - sen sich ge - ben. Ha das ist ein

towns to us, to us them - selves yield, Both maids and towns to us  
 Le - ben, Müh' und Lohn, A - ber wir Sol - da - ten zie - hen da -

towns to us, to us them - selves yield, Both maids and towns to us  
 Le - ben, Müh' und Lohn, A - ber wir Sol - da - ten zie - hen da -

yield. ———— Stout - ly wall'd ci - ties we fain ————  
 ron. ———— Ho - her Bur - gen Zin - nen Und manch'

yield. ———— Stout - ly wall'd ci - ties we fain ————  
 ron. ———— Ho - her Bur - gen Zin - nen Und manch'

yield, Tho' dar - ing the ven - ture, Yet rich is the prize. Ci - ties stout - ly wall'd we  
 ron. Zwar kühn ist das Mü - hen, doch herr - lich der Lohn. Ho - her Bur - gen Zin - nen



would win.  
schö - nes Kind

would win.  
schö - nes Kind

fain would win.  
man - ches Kind

And maid - ens with lof - ty and with scorn-ful mien,  
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

And maid - ens with lof - ty and with scorn-ful mien,  
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

Tho' dar - ing the ven - ture, Yet rich  
Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, Yet rich  
Wenn wir sie um - zie - hen Schwindet bald

is the prize. Tho' dar - ing the ven - ture,  
 ihr Hohn. Zwar kühn ist das Mü - hen,

is the prize. Tho' dar - ing the ven - ture,  
 ihr Hohn. Zwar kühn ist das Mü - hen,

is the prize. Tho' dar - ing the ven - ture,  
 ihr Hohn. Zwar kühn ist das Mü - hen.

*cresc.* Yet rich is the prize.  
 Doch herr - lich der Lohn.

*cresc.* Dar - ing tho' it be. Yet rich is the prize.  
 Kühn ist un - ser Mü - hen herr - lich der Lohn.

*cresc.* Dar - ing tho' the ven - ture be. Yet rich is the prize.  
 Kühn ist un - ser Mü - hen herr - lich, herr - lich der Lohn.

*p cresc.* *f*

STUDENTS' SONG.  
 (Studentenlied.)

Jam nox stella - ta nox stella - ta ve - la - mi - na pan - dit

Jam nox stella - ta nox stella - ta ve - la - mi - na pan - dit

*f*

Nunc  
 nunc bi-ben-dum nunc bi-ben-dum et a-man-dum  
 Nunc  
 nunc bi-ben-dum nunc bi-ben-dum et a-man-dum

est Vi-ta bre-vis Fu-gax-que vo-lup-tas.  
 est Vi-ta bre-vis Fu-gax-que vo-lup-tas.

Gau-de-a-mus i-gi-tur. gaude-a-mus gaude-a-mus gaude-  
 Gau-de-a-mus i-gi-tur. gaude-a-mus gaude-a-mus gaude-



First system of the musical score. It includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment. The vocal parts have lyrics: "a - mus" and "mus". The piano accompaniment features arpeggiated chords and flowing sixteenth-note passages.

Second system of the musical score. The vocal parts sing: "No-bis sub-ri-den-te lu-na, per ur-bein quae-ren-tes pu-el-las E-". The piano accompaniment includes dynamic markings *p* (piano) and *mf* (mezzo-forte), and features triplet figures and trills.

Third system of the musical score. The vocal parts sing: "a - mus." The piano accompaniment includes a dynamic marking *f* (forte) and features a sixteenth-note arpeggio in the right hand and block chords in the left hand.

First system of the musical score. It includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment. The lyrics are: "No-bis sub - ri - den - te lu - na. per ur - bem quae - ren - tes pu -". Dynamics include *mf* (mezzo-forte) and *f* (forte).

Piano accompaniment for the first system, showing intricate arpeggiated figures in both hands. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Second system of the musical score. The lyrics are: "el - las E - a - - mus ut eras for - tu - na - ti Cae - sa - res di -". Dynamics include *f* (forte).

Piano accompaniment for the second system, featuring a *tr* (trill) in the right hand and a *6* (sixteenth-note figure) in the left hand. Dynamics include *p* (piano), *crese.* (crescendo), and *f* (forte).

Third system of the musical score. The lyrics are: "ca - - mus ve - ni vi - di". Dynamics include *f* (forte).

Piano accompaniment for the third system, showing complex arpeggiated patterns in both hands. Dynamics include *f* (forte).

vi - ci Gau - de - a - mus, gau - de - a - mus, gau - de - a - mus i - gi - tur

vi - ci Gau - de - a - mus, gau - de - a - mus, gau - de - a - mus i - gi - tur

Soldiers' Chorus and Students' Song in combination.

(Soldatenchor und Studentenlied zugleich.)

**FAUST.**

Jam nox stel - la - ta nox stel - la - ta

**MEPHIST.**

Jam nox stel - la - ta nox stel - la - ta

**CHORUS.**

Stout - ly wall'd ci - ties we fain would win.  
Ho - her Bur - gen Zin - nen Und manch' schö - nes Kind

Stout - ly wall'd ci - ties we fain would win.  
Ho - her Bur - gen Zin - nen Und manch' schö - nes Kind

Jam nox stel - la - ta nox stel - la - ta

Stout - ly wall'd ci - ties we fain would win  
Ho - her Bur - gen Zin - nen Und manch' schö - nes Kind



ve - la-mi - na pan - dit Nunc

ve - la-mi - na pan - dit Nunc

And  
Mit maid - ens with lof - ty and with  
höh - nen - den Sin - nen Ful - len

And  
Mit maid - ens with lof - ty and with  
höh - nen - den Sin - nen Ful - len

ve la-mi - na pan - dit Nunc

And  
Mit maid - ens with lof - ty and with  
höh - nen - den Sin - nen Ful - len

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est.

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est.

scorn - ful mien. Tho' dar - ing the  
gar ge - schwind. Wenn wir sie um -

scorn - ful mien. Tho' dar - ing the  
gar ge - schwind. Wenn wir sie um -

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est

scorn - ful mien. Tho' dar - ing the  
gar ge - schwind. Wenn wir sie um -

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

ven - ture. Yet rich is the prize. Tho' dar - ing the  
zie - hen *Schwindet bald* ihr *Hohn.* Zwar *kühn ist das*

ven - ture. Yet rich is the prize. Tho' dar - ing the  
zie - hen *Schwindet bald* ihr *Hohn.* Zwar *kühn ist das*

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

ven - ture. Yet rich is the prize. Tho' dar - ing the  
zie - hen *Schwindet bald* ihr *Hohn.* Zwar *kühn ist das*

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude a -

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude a -

ven - ture. Yet rich is the prize.  
*Mü - hen* *Doch* *herr - lich der Lohn.*

ven - ture. Dar - ing tho' it be yet rich is the prize.  
*Mü - hen* *Kühn ist un - ser* *Mü - hen herrlich der Lohn.*

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude a -

ven - ture. Dar - ing tho' the ven - ture be. Yet rich is the prize.  
*Mü - hen* *Kühn ist un - ser* *Mü - hen, herr - lich, herr - lich der Lohn.*

mus -

mus -

The trum-pets are sound-ed with pow - er - ful breath. They sum - mon to  
*Beim Klang der Trom - pe - ten Zichn keck - lich wir aus Zum früh - li - chen*

The trum pets are sound-ed with pow - er - ful breath. They  
*Beim Klang der Trom - pe - ten Zichn keck - lich wir aus Zum*

mus -

The trum-pets are sound-ed with pow - er - ful  
*Beim Klang der Trom - pe - ten Zichn keck - lich wir*

No - bis sub - ri - den - te lu - na

No - bis sub - ri - den - te lu - na

glo - ry. they sum - mon to death. We rush in - to  
*Fest Wie zum blu - ti - gen Strauss Und Mäd - chen und*

sum - mon to glo - ry. they sum - mon to death. We  
*früh - li - chen Fest Wie zum blu - ti - gen Strauss Und*

No - bis sub ri - den - te lu - na

breath. They summon to glory. they summon to death.  
*aus Zum früh - li - chen Fest Wie zum blu - ti - gen Strauss*



ac - tion, and maid - ens and ci - ties to us them - selves yield,  
*Bur - gen sie müs - sen sich ge - ben, wenn wir uns be - müß'n.*

rush in - to ac - tion, and maid - ens and ci - ties to us them - selves yield.  
*Mäd - chen und Bur - gen sie müs - sen sich ge - ben, wenn wir uns be - müß'n.*

We rush in - to ac - tion, and maid - ens and ci - ties to us them selves  
*Und Mäd - chen und Bur - gen sie müs - sen sich ge - ben, wenn wir uns be -*

per ur - bem quae - ren - - tes pu - el - - las E - -

per ur - bem quae - ren - - tes pu - el - - las E - -

We rush in - to ac - tion, nor quit we the  
*Und Mäd - chen und Bur - gen sie müs - sen sich*

We rush in - to ac - tion, nor quit we the  
*Und Mäd - chen und Bur - gen sie müs - sen sich*

per ur - bem quae - ren - tes pu - el - - las E - -

yield.  
*müß'n.*

We rush in - to ac - tion, nor quit we the  
*Und Mäd - chen und Bur - gen sie müs - sen sich*

a - - mus ut cras for - tu -

a - - mus ut cras for - tu -

field till both maid - ens and towns to us, to us them - selves yield. Both  
ge - ben Ha! das ist ein Le - ben Müh' und Lohn! A - ber wir Sol -

field till both maid - ens and towns to us, to us them - selves yield. Both  
ge - ben Ha! das ist ein Le - ben Müh' und Lohn! A - ber wir Sol -

a - - mus ut cras for - tu -

field till both maid - ens and towns to us, to us them - selves yield. Both  
ge - ben Ha! das ist ein Le - ben Müh' und Lohn! A - ber wir Sol -

na - ti Cae - sa - res di - ca - -

na - ti Cae - sa - res di - ca - -

maids and towns to us yield.  
da - ten zie - hen da - ron.

maids and towns to us yield.  
da - ten zie - hen da - ron.

na - ti Cae - sa - res di - ca - -

maids and towns to us yield. Tho' dar - ing the ven - ture, yet rich is the  
da - ten zie - hen da - ron. Zwar kühn ist das Mü - hen doch herr - lich der

mus ve - ni

mus ve - ni

Stout - ly wall'd — ci - ties we fain — would win,  
Ho - her Bur - gen Zin - nen und manch' schö - nes Kind

Stout - ly wall'd — ci - ties we fain — would win,  
Ho - her Bur - gen Zin - nen und manch' schö - nes Kind

mus ve - ni

prize. Ci - ties stout - ly wall'd we fain would win  
Lohn Ho - her Bur - gen man - ches schö - ne Kind

8

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

And maid - ens with lof - ty and with scornful mien —  
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

And maid - ens with lof - ty and with scornful mien —  
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

And maid - ens with lof - ty and with scornful mien —  
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind



mus i - gi-tur Vi - ta bre - vis Fu-gax que

mus i - gi-tur Vi - ta bre - vis Fu-gax que

Tho' dar - ing the ven - ture. Yet rich is the prize.  
*Wenn wir sie um - zie - hen Schwindet bald ihr Hohn.*

Tho' dar - ing the ven - ture. Yet rich is the prize.  
*Wenn wir sie um - zie - hen Schwindet bald ihr Hohn.*

mus i - gi-tur Vi - ta bre - vis Fu-gax que

Tho' dar - ing the ven - ture. Yet rich is the prize.  
*Wenn wir sie um - zie - hen Schwindet bald ihr Hohn.*

vo-lup-tas Gau-de - a - mus gaude - a -

vo-lup-tas Gau-de - a - mus gaude - a -

Tho' dar - ing the ven - ture. Tho' dar - ing the ven -  
*Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -*

Tho' dar - ing the ven - ture. Tho' dar - ing the ven -  
*Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -*

vo-lup-tas Gau-de - a - mus gaude - a -

Tho' dar - ing the ven - ture. Tho' dar - ing the ven -  
*Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -*

mus nunc nunc

mus nunc nunc

ture. Yet rich is the prize, the ven- ture is  
hen Doch herr- lich der Lohn, Doch herr-lich der

ture. Yet rich is the prize, the ven- ture is  
hen Doch herr- lich der Lohn, Doch herr-lich der

maus nunc bi - ben - dum et nunc am - an - dum

ture, Yet rich is the prize, the ven- ture is  
hen Doch herr- lich der Lohn, Doch herr-lich der

nunc nunc Gau - de

nunc nunc Gau - de

dar - ing, rich is the prize, O rich is the prize. How  
Lohn, Doch herr-lich der Lohn, Doch herr- lich der Lohn, Doch

dar - ing, rich is the prize, O rich is the prize. Tho' dar - ing the  
Lohn, Doch herr-lich der Lohn, Doch herr- lich der Lohn, Zwar kühn ist das

est nunc bi - ben - dum et nunc am - an - dum est Gau - de -

dar - ing, rich is the prize, O rich is the prize. Tho' dar - ing the  
Lohn, Doch herr-lich der Lohn, Doch herr- lich der Lohn, Zwar kühn ist das

a - - - mus gau - de - a - - - mus, gau - de - a - -

rich, O how rich is the prize. How rich is the prize. O how rich  
*herr-lich der Lohn ja der Lohn, doch herr-lich, ja herr-lich der Lohn*

ven - ture, yet rich is the prize. How rich is the prize. O how rich  
*Mü - hen Doch herrlich der Lohn, doch herr-lich, ja herr-lich der Lohn*

a - - - mus gau - de - a - - - mus, gau - de -

ven - ture, yet rich is the prize. Yet rich is the prize. O how rich  
*Mü - hen Doch herrlich der Lohn, doch herr-lich, ja herr-lich der Lohn*

- - - mus gau - de - a - - - mus.

- - - mus gau - de - a - - - mus.

is the prize. How rich is the prize.  
*un - ser Lohn, Doch herr-lich der Lohn.*

is the prize. How rich is the prize.  
*un - ser Lohn, Doch herr-lich der Lohn.*

a - - - mus i - gi - tur.

is the prize. How rich is the prize.  
*un - ser Lohn, Doch herr-lich der Lohn.*





# PART III. DRITTER THEIL.

Allegro. (♩ = 104.)

PIANO.

(Drums and Trumpets, sounding the tattoo.)

(Trommeln und Pfeifen: Zapfenstreich.)

*dimi - nu - en - do poco a poco*

*p*

*p*

*mancando*

*pp*

*p*

*perdendo*

*pp*

*ppp*

1

# AIR OF FAUST. (Faust's Arie.)

## SCENE IX.

(Faust in Margaret's chamber. Evening.)

(Faust Abends in Gretchens Zimmer.)

Andante sostenuto. (♩ = 66.)

FAUST. *p* sotto voce.

Thou sweet  
Du sanft

*p*  
*una corda*

twi-light, be wel-come! Thee greet I from my heart. Thou soft-ly fill'st this  
däm-mern-der Schim-mer, o, her-z-lich grüss ich dich. Du sü-sse Lie-bes-

place, to chaste re- pose— set a part Where-in I feel— a vi-sion  
pein, weht dein Hauch— hier um mich? Wie ein Traumbild zer-rinnt mein

kiss my fevered brow, like— the bal-my breath of ear-ly morning.  
trü-bes Er-den-le-ben. Welch un-be-kann't Ge-fühl macht mein Herz sanft er-be-ben?

*sostenuto.*

Sure, 'tis love. sure, 'tis love, in-spires me. Oh, how I feel my  
dies' Ge-fühl dies Ge-fühl' ist Lie-be. Hier wohnt Zufrie-den-

*pp* *poco cresc.* *poco f*



*un poco rall. e sostenuto il canto.*

cares take wings and fly a way! How dear to me this silence, how  
heit, Rei-nes Glück Se-lig-keit. Hier schwei-gen ird'sche Trie-be. Die

*un poco rall. perdendo ppp*

joy-ous-ly I breathe this pure air! O youth-ful  
Sor-ge flieht, der Bu-sen wird weit. Schuld-lo-ser

*a tempo.*

maid-en. my sweet en-slaver! How I love thee, O earth-ly an-gel!  
En-gel! Bild mei-ner Träu-me! Ich be-trat die-se stil-len Räu-me.

*pp poco cresc.*

What aw-ful joy this mo-ment. this mo-ment swells my heart! With what  
Reck-und rer-gnüg-ten Sin-nes Jetzt scheint es Fre-rel mir, Hier

*riten.*

ec-sta-sy I gaze on thy maid-en-ly couch!  
lag das keu-sche Kind. Ihr Ge-bet sprach sie hier,

*sotto voce pp ppp*

*a tempo.* *poco f*

How sweet the air of this cham - ber! O God, O God!  
 Rein wie himm - li - sche Strah - len. Mein Miss - ge - schick

*poco cresc.* *poco f*

— af - ter long years of tor - ture, What joy is  
 — en - det. Töd - li - chen Qua - len Folgt so riel

*pp*

*poco f animando*

mine! O God! O God! af - ter long years of tor - ture,  
 Glück! Mein Miss - ge - schick en - det. Töd - li - chen Qua - len

*cresc.* *poco f* *ppp*

*molto ritenuto.* *a tempo.*

What joy is mine! garet's chamber.  
 Folgt so riel Glück! *Retrochtet langsam einherwandelnd, mit leidenschaftlicher Neugier das Innere des Gemachs.*

*molto ritenuto, uno corda.* *pp*

*a tempo.* *pp*

*a tempo.* *pp*



## SCENE X.

Moderato. (♩ = 88.)

Mephisto, entering.  
(*Mephisto herbeileilend.*)

Recit.

Andantino con moto. (♩ = 56.)

*sotto voce.*I hear her coming!  
Fort! sie kommt!



Recit. *sotto voce.* FAUST. *sotto voce.*

Conceal thy-self be - hind these cur-tains Heavens! my heart will  
 Sie darf dich noch nicht seh'n. Lou-sche hier! Wohl! vor ban-ger

*trem.* *p*

MEPHIST.

break for ve - ry joy! Now make the most of time. Fare - well! Thy-self re -  
 Lust möcht' ich rer - geh'n Be - nü - tze dei - ne Zeit. Nur, Freund, be - herr - sche

*p* *p*

Allegro. (♩ = 88.)

strain, or thou shalt lose her! (He conceals Faust behind the curtains.)  
 dich Sonst gehst du fehl. (Faust tritt hinter die Vorhänge.)

*p*

Good! my sprites and I now shall sing for you the sweet-est wed-ding  
 Gut! mei-ne Schaar und ich In - to - ni - ren nun flugs die schön-sten Hoch-zeits -

*p* *pp*

Allegro. (♩ = 72)

dit-ties. (Exit.)  
 lie-der. (Ab.)

*p* *pp*

FAUST.

Recit.

Calm thee, my heart, be qui - et.  
 Herz, wa - rum bebst du wie - der.

*lunga  
pausa.*

## SCENE XI.

Enter Margaret with a lamp. — (Faust concealed.)  
 (Margarethe mit einer Ampel tritt auf. — Faust verborgen.)

Allegretto non troppo presto e dolce. (♩ = 66.)

MARGARET.

Recit.

How sultry is the air!  
 Es ist so dumpfig hier.

MARG. Recit.

I tremble like a child.  
Mir wird, ich weiss nicht wie.

*pp*

Allegretto.

I saw him in my dream! him, my pre-des-tined  
Ein an-ge-nehmes Bild sah ich mit Au-gen

*ppp*

Andante. (♩ = 50.)

love.  
nie.

How handsome he was!  
Ein schö-ner Mann!

O how  
Ach! wär

*poco f*



Recit.

ten - der — was his love!      How dear — — ly he loved me! and how  
 er mir — be-scher - ret!      Er schwur, — — mich zu lie - ben. Ich em -

*ppp*      *ppp*      *ppp*

Allegro.

dear-ly I loved him!      And shall we ev-er  
 pfand Him-mels - glück.      Im weiten Raum des

*p*      *f*      *pp*

Moderato.

meet up - on this earth?      What fol - ly!  
 Le - bens sucht mein Blick ihn      ee - ge - bens!

*pp*      *p*

### THE KING OF THULE. (Gothic Song.)

*Der König von Thule. (Gothisch Lied.)*

Andantino con moto. (♩. = 56)

*p*      *mf*

## MARG.

She sings, while undressing.  
(*Sie singt, indem sie sich auszieht.*)

There was a king in Thu -  
*Es war ein Kö - nig in —*

le, Was — faithful till the grave, — To whom his  
*Thu - le gar — treu bis an das Grab — Dem —*

mistress, dy - ing, A gold - en gob - let gave. —  
*ster - bend sei - ne Buh - le Ei - nen gold²nen Be - cher gab. —*

Naught was — to him more pre - cious. He drained it at — ev²ry  
*Es ging — ihm nichts da - rü - ber, er leer - te ihn bei je - dem*

bout: His eyes — with tears — ran o - ver As — oft  
*Schmaus, die Au - - gen gin - gen ihm ü - ber So — oft*

as he drank there - out.  
er trank da - raus.

*perdendo.*

*p*

When came his  
Und

*p*

time of dy - ing. The towns in his land he told,  
als er kam zum ster - ben. Zählt' er die Städte all' im Reich, —

Naught else — to his heir de - ny - ing Ex - cept the gob - let of  
Gönnt — Al - les sei - nen Er - ben, Nur den Be - cher nicht — zu -

gold. — He sat at the roy - al ban - quet, With his  
gleich. — Er sass — beim Kö - nigs - mah - le, und al - le



knights of high de - gree In the lof - ty hall of his fa - thers.  
 Rit - ter um ihn her. Auf ho - hem Fä - ter - saa - le,

In the cas - tle by the sea.  
 Dort auf dem Schloss am Meer.

*perdendo.*

*p* *f* *p*

There stood the old ca - rous - er. And drank the last life - glow,  
 Dort stand der al - te Ze - cher und trank die letzte Le - bens - gluth.

And hurled the hallow'd gob - let In - to the tide - he - low.  
 Und warf den hei - li - gen Be - cher dann hin - un - ter in die Fluth.

He saw it plunging and fill - ing and sink - ing deep — in the sea. Then his  
 Er sah ihn stür - zen und trin - ken, sah ihn ver - sin - ken tief ins Meer, Sci - ne

eye - lids fell for ev - er. And nev - er - more  
 Au - gen thä - ten ihm sin - ken, Er trank nie ei - nen Tro -

drank he. There was a  
 pfn mehr. Es war ein

king once in Thu - le, faith - ful was he  
 Kö - nig in Thu - le, war treu, gar treu

(Deep sigh.)  
 (Tiefer Seufzer.)  
 to the grave. Ah!  
 bis ans Grab! Ah!

*Ped. una corda* 1 *pp*

## SCENE XII.

## INVOCATION.

(Beschwörung.)

Allegro moderato. (♩ = 104.)

MEPHIST.

Recit.

Ye  
Ihr

spi - - rits of flickering  
Gei - ster un - be - ständ - gerflame,  
Flam - men,Hith - er  
Eilt her -

come!  
bei,Haste, I need your aid.  
Schnel - ler als der Wind!

poco più allegro. (♩ = 144.)



The first system of music consists of three staves of piano accompaniment. The right hand features rapid, arpeggiated sixteenth-note patterns, while the left hand provides a more rhythmic foundation with eighth-note chords and single notes. The key signature changes from one sharp (F#) to two sharps (F# and C#) across the system.

Always in strict time.  
(Stets im Zeitmass.)

MEPHIST.

Quick appear. Quick ap - pear!  
Eilt her-bei, eilt her - bei.

The second system of music includes a vocal line for Mephistopheles. The vocal staff is in bass clef and begins with the lyrics "Quick appear. Quick appear! Eilt her-bei, eilt her bei!". The piano accompaniment continues with complex arpeggiated figures in the right hand and rhythmic chords in the left hand. The key signature changes from two sharps to one sharp (F#) and then to one flat (Bb) across the system.

Recit.

Ye will - o the-wisps, your bane - ful and treach - rous glimmers must be  
*Aus Sumpf und Moor schauert Irr - lich - ter euch hier zu - sam - men. Eu - er*

wil - der a maid, and lead her un - to us. In the name of the de - vil get you  
*tü - eki - sches Licht rer - blen - de die - ses Kind. In's Teu - fels Na - men*

dancing!  
*küpfet!* And take care, ye fiddlers of  
*Wenn Eins nur dem Kreise ent -*

hell.  
*schlü - pft,* to mark the measure well, else I will quench your glow.  
*Nicht tanzt um die - ses Haus Blas' ich euch Al - le aus.*

## MINUET OF THE WILL-O' THE-WISPS.

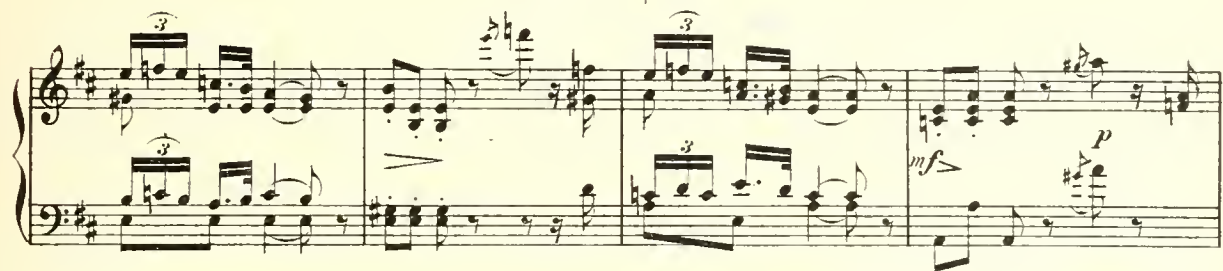
(Tanz der Irrlichter.)

Moderato. (♩ = 88.)

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The tempo is Moderato, with a quarter note equal to 88 beats per minute. The score consists of seven systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system also begins with a piano (*p*) dynamic. The fourth system includes a crescendo (*cresc.*) marking. The fifth system features a series of dynamic markings: *f*, *p*, *pp*, *mf*, and *p*. The sixth and seventh systems continue with *mf* and *p* dynamics. The score is characterized by intricate chordal textures and melodic lines, with various articulations and phrasing marks throughout.













First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 6/8. Dynamics: *p cresc.*, *ff*, *pp*. A fermata is marked over the first measure of the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *ppp*.

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*, *ff*, *pp*. A fermata is marked over the first measure of the treble staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ppp*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*.

Presto e leggiero. (♩ = 144.)

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*, *p*.

Seventh system of musical notation. Treble and bass staves.



Moderato.

Presto.

*pp*

*f*

*mf*

*p*

*f*

*p*

## RECITATIVE.

Allegro non troppo. (♩ = 76.)

Recit. MEPII.

*p*

*mf*

Recit.

Come on We'll  
Jetzt hier! wir

strike up a mor-al song, this dam-self's car to tick-le, the more  
las-sen ein mo-ra-lisch Lied-chen nun er-tö-nen, wir be-

*mf*

Allegretto. (♩ = 112.)

*f*

*p*

*f*

sure - - - ly to be-guile her heart.  
thö - - - ren sie de-sto mehr.



Serenade of Mephistopheles, with Chorus of Will-o' the-wisps.  
(*Ständchen des Mephistopheles und Chor der Irrlichter.*)

Allegro. Waltz movement. (♩. = 72.)

MEPHIST.

Why dost thou wait At the  
*Was machst du hier vor des*

door of thy lov - er. Why dost wait at the  
*Lieb - sten, des Lieb - - - - - sten Thür? vor des Lieb - - - - - sten*

door of thy lov - er, My fool - ish Kate, in the  
*Thür so früh hier, Ruth - rin - chen hier bei dem*

gray of the morn - - - - ing? Why dost wait, fool - ish  
*er - sten, beim er - - - - - sten Ta - ges - blick? o lass*

Kate, fool - ish Kate? O be - ware, Nor en - ter there! Trust his fair -  
*sein, lass es sein! Lässt er dich als Mädchen ein, lässt er dich -*

*ff*

speech-es nev - er. Men de - ceiv - ers were  
 nicht so zu - rü - cke. Müd - chen lüsst er hin -

*ff*

*P* *cresc.*

ev - er: Men de - ceiv - ers were ev - er. And  
 ein. Kein Müd - chen kehrt je zu - rü - cke. kehrt

*p* *cresc.*

*f*

love is but a snare. Yes love is but a  
 je zu - rü - cke. Hör mich lass es lass es

*f*

snare.  
sein.

Why dost thou wait at the door of thy  
 Was machst du hier vor des Lieb - sten, des

*p*

lov - er. Why dost wait at the door of thy  
 Lieb - sten Thür vor des Lieb - sten Thür so

lov - er, My fool-ish Kate, In the grey of the  
frü - her. Kath-rin-chen hier bei - dem er - sten, beim

morn - - - ing? Why dost wait, fool - ish Kate, fool - ish Kate!  
er - - - sten Ta - - ges-blick? o lass sein. lass es sein.

**BASS I.**

**BASS II.**

Fool - ish Kate!  
Lass es sein.

Fool - ish Kate!  
Lass es sein.

*crese.* - - - *f* *f*

**MEPHIST.**

(Demoniac laughter.) Ha!  
(Teuflisches Lachen.) Ha!

**TEN. I. II.**

**BASS I.**

**BASS II.**

Ha!  
Ha!

Ha!  
Ha!

Ha!  
Ha!

*ff* *p*

Maid-en, take heed! Lose no time here in  
Nehmt euch in Acht. Ist's gr - schen, ist's rall -

*p*



sigh - ing, Lose no time, lose no time here in  
bracht, neh - met Euch fein in Acht, ist's roll - bracht, ist's ge -

sigh - ing. Reck well my rede: Shun the dan - ger hy  
sche - hen. Dann gu - te Nacht gu - te Nacht gu - te

fly - ing. O take heed, fool - ish Kate O take  
Nacht. gu - te Nacht gu - te Nacht gu - te Nacht gu - te  
TEN. I. II.

BASS I.  
O take heed, O take  
Gu - te Nacht gu - te

BASS II.  
O take heed, O take  
Gu - te Nacht gu - te

heed! Trust his fair speeches nev - er, Trust his fair speeches  
Nacht. Ich! hüt - tet ihr euch lieb, Ihr ar - - men, ar - - men

heed! Trust his fair speeches  
Nacht. Ihr ar - men ar - men

heed! Trust his fair speeches  
Nacht. Ihr ar - men ar - men

heed! Trust his fair speeches  
Nacht. Ihr ar - men ar - men

*ff*

nev - er, Men de - ceiv ers were ev - er,  
 Din - ger, Thü - tet nichts ihr zu Lieb' Dem

*ff*

nev - er, Men de - ceiv ers were ev - er,  
 Din - ger Thü - tet nichts ihr zu Lieb' Dem

*ff*

nev - er, Men de - ceiv ers were ev - er,  
 Din - ger Thü - tet nichts ihr zu Lieb' Dem

*ff*

nev - er, Men de - ceiv ers were ev - er,  
 Din - ger Thü - tet nichts ihr zu Lieb' Dem

*p*

Men de - ceiv ers were ev - er. And love is  
 schön - sten Dieb nichts zu Lieb' Als mit dem Rin - ge am

*mf* *cresc.*

Men de - ceiv ers were ev - er.  
 schön - sten Dieb nichts zu Lie - be

*p*

Men de - ceiv ers were ev - er.  
 schön - sten Dieb nichts zu Lie - be

*p* *cresc.*

*f*

but a snare. Yes, love is but a snare.  
 Fin - ger, am Fin - ger, hört ihr als mit dem Ring.

*f*

Yes, love is but a snare.  
 ja hört ihr als mit dem Ring.

*f*

Yes, love is but a snare.  
 ja hört ihr als mit dem Ring.

*f*

Yes, love is but a snare.  
 ja hört ihr als mit dem Ring.



Maid - en, take heed, Lose no  
Nehmt euch in Acht, ist's ge -

Love is but a snare. Fool - ish Kate, be-ware!  
Nehmt euch fein in Acht, eh' es ist rollbracht.

Love is but a snare. Fool - ish Kate, be-ware!  
Nehmt euch fein in Acht, eh' es ist rollbracht.

O take  
Ist's ge -

O take  
ist's ge -

O take  
ist's ge -

*mf* *mf* *p*

time here in sigh - ing. Lose no time, lose no  
sich'n ist's roll - bracht, neh - met Euch fein in Acht, ist's roll -

heed, O take heed, Lose no time here in sigh - ing, lose  
sich'n ist's roll - bracht, neh - met Euch fein in Acht, eh' es

heed, O take heed, Lose no time here in sigh - ing, lose  
sich'n ist's roll - bracht, neh - met Euch fein in Acht, eh' es

heed, O take heed, Lose no time here in sigh - ing, lose  
sich'n ist's roll - bracht, neh - met Euch fein in Acht, eh' es

time here in sigh - ing. Reck well my rede. Shun the  
bracht ist's ge - sche hen. Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my  
ist roll - bracht, ist's roll - bracht. Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my  
ist roll - bracht, ist's roll - bracht. Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my  
ist roll - bracht, ist's roll - bracht. Dann gu - te Nacht, gu - te



dan - ger by fly - ing. O take heed, fool - ish Kate! O take  
*Nacht gu - te Nacht gu - te Nacht gu - te Nacht gu - te Nacht gu - te*  
*cresc. ff*

rede. Shun the dan - ger by fly - ing. O take heed, foolish Kate! O take  
*Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te*  
*cresc. ff*

rede. Shun the dan - ger by fly - ing. O take heed, foolish Kate! O take  
*Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te*  
*cresc. ff*

rede. Shun the dan - ger by fly - ing. O take heed, foolish Kate! O take  
*Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te*  
*cresc. ff*

*cresc. ff*

heed!  
*Nacht.* Ha!  
*Ha!*

heed!  
*Nacht.* Ha!  
*Ha!*

heed!  
*Nacht.* Ha!  
*Ha!*

heed!  
*Nacht.* Ha!  
*Ha!*

*ff*

*listesso tempo.*

Hush! now dis - ap - pear! Will-o' the - wisps vanish.  
*Still! ver - schwindet nun! (Die Irrlichter verschwinden.)*

*p*

*ff*

Keep si - - -  
Ge - räusch - -

*dim.*

lence! Let us list to the coo-ing of our doves.  
los! Jetzt gelauscht, Wie man Kuss um Küsse tauscht.

*perdendo.* *pp* *long Pause.*

## SCENE XIII.

Andantino non troppo lento. (♩ = 56.)

*pp* *pp*

*pp*

Margaret, seeing Faust. Recit.  
Margarethe Faust erblickend. O God! what do I  
Mein Gott! Ich

*p cresc.* *fp una corda.*

see? can it be he? Can I be - lieve my eyes?  
träume. mich täuscht der Schein. Kann ein Traum wirk-lich sein?

*pp* *pp*

## TRIO AND CHORUS.

## SCENE XIII.

Andante. (♩ = 56.)

(Trio und Chor.)

FAUST.

*p a mezza voce ed appassionato assai.*

An - gel a - dor'd, — Whose dear and love - ly im - age, While  
Himm - li - sches Bild, — das mei - ne See - le fül - - let, Das

*p una corda.*

yet I had not known thee, il - lu - mined my dark soul! — At  
mei - nem schön - sten Trau - me so — wun - der - bar ent - schwebt, — Ich

last I thee be - hold — And o'er the jea - lous cloud-veil Which hid thee  
bin dir end - lich nah, — Rein Wol - ken - flor ver - hül - let dich mei - nem

from my sight My love the vie - t'ry hath won, —  
Blick. Du bist, — was ich e - wig er - strebt, —

MARG.

Mar - ga - ri - ta, I love thee! Thou know'st my name, — And  
Mar - ga - re - the, Ge - lieb - - te! Du, nen - nest mich — Dein



MARG.

I too have of-ten whisper'd thine — Faust! (timidly.)  
 Na - me ist mir auch wohl be - kannt Faust! (schüchtern.)

FAUST.

That name — is  
 Du hast ihn ge-

mine, — but I will take an - oth-er. if it please thee  
 nannt, — Ein an - d'rer sei's, wenn ei-nen an-dern du er-

In dreams — I thee have seen.  
 Ich sah — im Trau - me dich.

bet - ter. Hast seen me  
 le - sen Im Trau - me

such as I see thee now. I know thy voice, thy  
 Drum bin ich so rer - traut Der - sel - ben Stim - me

in thy dreams?  
 sahst du mich?

face, thy sweet and win - ning speech. —  
*Laut,* Das - sel - be sanf - te We - sen

*poca riten. a tempo.*  
 Ah! for thee I longed.  
 Ich glaubt' an dich

And didst thou love me?  
 Lieb - test du mich?

Mar - ga - ri - ta, I  
 Mar - ga - re - the, du

*poca cresc. p poco riten. poca f p*

*un poco riten. a tempo.*  
 My ten - der love was thine by in - spi - ra - tion.  
 Mei - ne herz - lich - sten Küs - se, Längst schon sind sie dein.

love thee!  
 Sü - sse

*un poco riten. a tempo.*  
 Mar - ga - ri - ta is  
 Mar - ga - re - the ist

*f p*

O dear - est  
 Freund - li - ches

mine!  
 mein!

*pp*

love, \_\_\_\_\_ Thy sweet and no - ble  
Bild, \_\_\_\_\_ das mei - ne See - le

Ah!  
O

im - - - age, O dear - - est  
füll - - - let. Freund li - - - ches

An - - gel a -  
Himm - - li - - sches

*pp*

love, \_\_\_\_\_ Thy sweet and no - ble im - - age, While  
Bild, \_\_\_\_\_ das mei - ne See - le füll - - let Das

dored. \_\_\_\_\_ Whose dear and love-ly im - - age, While  
Bild, \_\_\_\_\_ das mei - ne See - le füll - - let Das

yet I had not known thee. Shone bright - ly in my  
mei - - nem schönsten Trau - - me so wun - der - bar ent -

yet I had not known thee. Il - lu - mined my dark  
mei - - nem schönsten Trau - - me so wun - der - bar ent -



soul! At last I thee be - hold, And  
*schwebt Ich bin dir end - lich nah, Rein*

o'er the jea - lous cloud - veil Which hid thee from my  
*Wöl - ken - flor rer - hül - - let Dich meinem Blick Du*

sight. Thy love the vic - - t'ry hath  
*bist was ich e - - wig er -*

sight, My love the vic - - t'ry hath  
*bist was ich e - - wig er -*

won. Now at last the vic - to - ry  
*strebt Ja du bist was mein Herz*

won. Thou art mine! Thou art mine!  
*strebt Ja du bist was mein Herz*

thy \_\_\_\_\_ love hath won.  
 stets \_\_\_\_\_ er - strebt.

Thou \_\_\_\_\_ art mine!  
 stets \_\_\_\_\_ er - strebt.

Dear-est maid, sweet-est  
 Mar-ga - re - the, mein

*f* *p*

O what trans - ports of plea - sure  
 So viel Glück macht mich be - ben

To his  
 An dein

trea - sure!  
 Le - ben

To my love with - out mea - sure Yield thee  
 Ist dir al - lein er - ge - ben An mein

*p* *f* *p*

arms \_\_\_\_\_ To his arms in - pel!  
 Herz, \_\_\_\_\_ An dein Herz zieht es mich. (with warmth.)  
 (feurig.)

now, \_\_\_\_\_ Yield thee now. I im - plore Dear-est maid, sweet-est  
 Herz, \_\_\_\_\_ An mein Herz ruf ich dich Mar-ga - re - the mein

*f* *p* *f* *p*

O what trans - ports of plea - - - sure.  
 So viel Glück macht mich be - - - ben

trea - - - sure  
 Le - - - ben

To my  
 Auf

*f* *p* *p*



Born of love with - out meas - ure To thy  
*Auf e-wig dir er - ge - ben Ge -*

love with - out meas - ure.  
*e-wig dir er ge - ben.* Yield thee  
*Un -*

*f*  $\rightarrow$  *p* *f*  $\rightarrow$  *p* *pp*

arms. — me im - pel! What gen - tle languor seiz - es my whole  
*lieb - ter, bin auch ich. Mich fasst ein na - men - los' doch sü - sses*

now, — I im - plore.  
*säg - lich lieb' ich dich!*

*smorz. poco a poco.*  
*ppp cresc. poco a poco.*

be - ing.  
*Ban - gen.*

For thy em - brace my heart fond - ly  
*Lass, theu - res Kind, mei - nen Arm dich um -*

*dim. poco a poco*  
*cresc. poco a poco*

In my eyes are tears All is  
*Wa - rum füllt mein Blick Sieh' mit*

yearn - eth Come! O come!  
*fan - gen! Komm' o komm!*



dark - ness . . . I faint . . . All is  
Thra - nen? ist's Schmerz ist es

Sweet love!  
Komm' komm'

0  
o

dark - - - ness . . . ah! I  
Ah - - - nung ist's das

perdendo.

come!  
komm!

cresc.

die!  
Glück?

*p*

cresc.

cresc. molto.

cresc. molto.

## SCENE XIV.

Allegro. (♩ = 116.)

MARG.

Mephisto, entering abruptly.

(Mephisto, hastig auftretend)

A - way, it is too late!  
Fort, fort! schon ist's zu spät.

*mf*

poco *p*

FAUST.

MEPHIST.

man? A brute! Nay, a friend.  
 stö - ren? Ein Thier! O - der Freund.

MARG.

Ab! his glance with hor - ror freez - es my  
 O, es weht Grauß mich an. seit er

MEPHIST.

FAUST.

blood! No doubt, I am in - trud - ing. Who bade thee  
 hier Zur Un - zeit wollt' ich wet - ten Hér hiess dich

MEPHIST.

en - ter here? I come to save this an - gel.  
 kom - men, Freund? Das Fräü - lein gilts zu ret - ten.

Een now the neighbors all. A -  
 Fer - nehmt, was sich be - giebt Al - le

wak - end by our songs, Run hith - er and point out the house to pas-sers  
 Nach - barn sind wach Man zeigt la-chend den Lichtschein in die-sem Ge-

by at Marg'-ret they are scof - fing. And they call for her  
 mach at Spot - tend nen-nen sie Gret - chen. gehn die Mut-ter zu

moth - er. The dame will soon be here. O ter - - - - - ror!  
 we - cken Die Al - te hat's ge - hört O Schre - - - - - cken.

*poco f*

FAUST.

MEPHIST. FAUST. MEPHIST.

We must be off. Death and hell! Soon shall you meet a -  
 Drum ei - le fort Höl-le und Tod! Treffst ihr euch näch-stens

*poco f*

gain. Con - so - la - tion is near. Fol - lows close up - on  
 doch. Heu - te drängt die Nath Mor - gen winken euch

*mf*



## MARG.

sor - row: Then fare - well, dear - est love! We shall  
 Freu - den, Ja, man kommt, Theu - rer Faust, O, wie

meet — on the mor - row. Now tar - ry not, they come!  
 herb — ist das Schei - den! Bis mor - gen le - be wohl!

## FAUST.

Fare - well then,  
 Leb' wohl, du.

*senza ritardanza.*

bliss - ful night, Which scarce - ly had be - gun! Fare -  
 schö - ne Nacht Um die mich Güt - ter nei - den Du

*p* *ppp*

well, rich feast of love, which I had hoped to taste!  
 gold - nes Lie - bes - fest. Glück mei - nes Traum's leb' wohl.

## MEPHIST.

Come  
 Fort,

*ppp*

Wilt thou no more re - turn —  
Wie schnell zer-rann' mein Glück —

on, the morning dawns!  
fort! der Tag er - wacht

Hour of rap - ture too fleet - ing. In which my soul, erst plung -  
Wer ver - birgt mir die Zu - kunft? Kehrt die Nacht je —

— in grief. To joy at length a - woke? Wilt thou no more re -  
— zu - rück, Wo mir das Glück ge - lacht? Kehrt die Nacht je zu -

turn? — Wilt thou no more re - turn? — Wilt thou no more re -  
rück — Wo mir das Glück ge - lacht? — Kehrt die Nacht je zu -

turn, Too fleet - ing hour. in which my soul, erst plunged in  
rück Wo mir das Glück ge - lacht? Kehrt je die Nacht zu - rück Wo

*ppp*

*riten.* *rall.*

grief, To joy, to joy, at length a - woke, at length to joy, to  
 mir, ge - lacht das Glück? Kehrt die - ses sü - sse, sü - sse Glück mir

*riten.* *rall. poco f*

*poco cresc.*

**FAUST.**

joy a - woke?  
 je zu - rück?

**TEN. I.**

CHORUS of men and women in the street.  
 (CHOR der Nachbarn.)

**TEN. II.**

**BASS I.**

**BASS II.**

Hol - la, Dame Op - pen -  
 Hol - la, Frau Mar - the

Hol - la, Dame Op - pen -  
 Hol - la, Frau Mar - the

Hol - la, Dame Op - pen -  
 Hol - la, Frau Mar - the

Hol - la, Dame Op - pen -  
 Hol - la, Frau Mar - the

*a tempo.*

*p* *f*

*Ad.* \*

**MEPHIST.**

The crowd is  
 Sie pol - tern

heim! See what your daugh - ter's do - ing!  
 hört! Thut eu - rer Toch - ter weh - ren.

heim! See what your daugh - ter's do - ing!  
 hört! Thut eu - rer Toch - ter weh - ren.

heim! See what your daugh - ter's do - ing!  
 hört! Thut eu - rer Toch - ter weh - ren.

heim! See what your daugh - ter's do - ing!  
 hört! Thut eu - rer Toch - ter weh - ren.



com - ing:  
wa - cker

SOPRANI I.

SOPRANI II.

There's a lov -  
Ein Ga - lan

There's a lov -  
Ein Ga - lan

The warn - ing's not one whit too soon.  
Hört gu - ten Rath, sie treibt es kraus

The warn - ing's not one whit too soon.  
Hört gu - ten Rath, sie treibt es kraus

There's a lov -  
Ein Ga - lan

The warn - ing's not one whit too soon. 'Tis  
Hört gu - ten Rath, sie treibt es kraus, sie

Let us ha - sten a - way!  
Die - ses Volk möcht' uns fahn.

er now in your house,  
schlich in eu - er Haus!

er now in your house,  
schlich in eu - er Haus!

And Glaubt you and all  
un - serm Wort, der

And Glaubt you and all  
un - serm Wort, der

er now in your house, And Glaubt you and all  
schlich in eu - er Haus! un - serm Wort, der

not treibt one whit too soon. You and all  
es gar zu kraus. Ja, auf Wort, der

yours ere long will get in - to trou - ble. **Holla!**  
 Haus - stand wird sich bald ver - meh - ren. **Holla!**

yours ere long will get in - to tron - ble. **Holla!**  
 Haus - stand wird sich bald ver - meh - ren. **Holla!**

yours ere long will get in - to trou - ble. **Holla!**  
 Haus - stand wird sich bald ver - meh - ren. **Holla!**

yours ere long will get in - to tron - ble. **Holla!**  
 Haus - stand wird sich bald ver - meh - ren. **Holla!**

**MARG.**

O Gott!                      heav'n!                      Dost hear their foul                      If  
 Gott!                      Gott!                      O bit - ter - rer                      Spott!                      Wenn sie

Hol - la!                      \_\_\_\_\_  
 Hol - la!                      \_\_\_\_\_  
 Hol - la!                      \_\_\_\_\_  
 Hol - la!                      \_\_\_\_\_  
 Hol - la!                      \_\_\_\_\_  
 Hol - la!                      \_\_\_\_\_  
 Hol - la!                      \_\_\_\_\_  
 Hol - la!                      \_\_\_\_\_

Hol - la!                      \_\_\_\_\_  
 Hol - la!                      \_\_\_\_\_

MARG.

thou be found with me, my life they'll sure - ly take.  
*nah'n Dich hier fin - den des To - des wär' ich dann*

MEPHIST.

Come, 'tis  
*Jetzt ist's*

MARG.

Farewell! fare - well! Make thy e -  
*Leb - wohl leb - wohl Theu - rer! Ge -*

FAUST.

O de - spair!  
*MEPHIST. Ras't das Volk?*

time to be go - ing.  
*Zeit, zu verschwinden.*

O what fol - ly!  
*Gu - te Nach - barn!*

scape thro' the gar - den gate.  
*FAUST. schwind Durch den Gar - ten hin - aus*

O my an - gel, fare thee  
*Mor - gen Nacht sü - sses*

MEPHIST.

well! Quick a - way! quick a - way!  
*Rind Mor - gen Nacht, fort ge - schwind.*

*p cresc.*



The same movement and the same value of measure.  
(*Gleiches Tempo und gleicher Taktwerth.*)

Dear - - - est      Faust,  
Theu - - - rer      Faust,  
*cresc.*

Now do I know, at last, all the joy of ex - ist - ence  
(*f*) *mei - nes Le - bens Stern bist du end - lich er - schie - nen*

*mf*      Thus I drag thee a - round, at my pleas - ure  
*Ha der Tag mei - nes Siegs ist er - schie - nen*

(♩. = 116.)

*mf*      *cresc.*      *f*

Hap - pi - ness,      thou dost smile up - on me,      Call'st me to thee,  
*Liegt mein Glück mir so nah Liegt so nah*

haugh - ty Faust!      Lo, the hour ap - proach - es,      lo, the hour ap -  
*stol - - zer Faust! dei - ne Stun - de na - het dei - ne Stun - de*

*mf* *p*

Dear - - - est      Faust!  
Theu - - - rer      Faust!

and I come. At last thou art mine!      Love a      ne'er dy - ing  
*mir mein Glück so fer - ne der Schmerz! Lie - be hei - li - ge*

proach - es      in which thou shalt be mine.      Slave of      love, — whose  
*na - het mein ge - hört die - ses Herz Lie - be, sü - - sse*

*f*      *f*      *p*      *cresc.*

Un - to thee I give my  
*Wie* - mein Stern mir er -

flame in my ho - som bath kin - dled  
*Lie* - be nur dir will ich die - nen

joys thou ne'er shalt taste. In hell thy fierce de - sires shall in -  
*Lie* - be knech - tet dich und mir nur die - net *Faust*, mir al -

*sf* *P*

whole self. Love a ne'er dy - ing  
*schie* - nen. *Lie* - be hei - li - ge

Love a ne'er dy - ing  
*Lie* - be hei - li - ge

flame and tor - ment thee. In hell  
*lein* sollst du die - nen und mir

*p* *cresc.*

flame in my ho - som bath kin - dled.  
*Lie* - be nur dir will ich die - nen

flame in my ho -  
*Lie* - be nur dir

thy fierce de - sires shall in - flame and tor -  
*nur* stol - zer *Faust* mir al - lein sollst du

*cresc.* *sf* *P*

O my  
Faust dir

som will hath kin - dled. Of my con - sum - ing love  
ich die - nen nur dein all - mächt' - ger Hauch

ment thee.  
die nen.

Lo, the hour ap -  
Dei - ne Stunde ist

*crese.*

*crese.*

heart's — joy! my sole treas - ure!  
e - - - wig Faust dir e - - - wig

soon shall I taste the joy. Of my con -  
hebt See - len him - mel - wärts Nur dein all -

proach - es. Lo, the hour ap - proach - es,  
na - - he dei - ne Stun - de ist na - - he

To lose — thee, were to die! —  
dir na - - - he bleibt mein Herz. —

sum - ing love. Soon shall I taste the joy. —  
mächt' - ger Hauch hebt See - len him - mel - wärts. —

haugh - ty Faust, haugh - ty Faust In which thou shalt be mine. —  
mir ge - hört die - ses Herz mir ge - hört die - ses Herz. —

*crese.*



*p cresc. molto.*

*p* Dear - - est Faust! my - - true love! Un -  
 Theu - - rer Faust! lieb - - - - - stes Herz Wie

*p* Now do I know, at last, all the joy of ex - ist - ence.  
*f* O mei - nes Le - bens Stern bist du end - lich er - schie - nen

Thus do I drag - - - - - thee a - round at my pleas - ure,  
*f* Ha, des Tri - um - pfes Tag, bist du end - lich er - schie - nen

*p* *cresc.*

*p*

- - to thee my whole self I  
 mein Stern mir er - - - - - schie - - -

Hap - pi - ness. thou dost smile up - on me,  
 Liegt mein Glück mir so nah - - -

haugh - - ty Faust! Lo. the hour ap - proach - es.  
 Stol - - - zer Faust! dei - ne Stun - de na - - - - - het

*mf*

give. *nen.* O *Lieb* - - - loved *stes* Faust. *Herz*

Callst me to thee, and I come. At last, thou art mine.  
*Liegt so nah mir mein Glück so fer - ne der Schmerz*

Lo, the hour ap - proach - es In which thou shalt be mine.  
*dei - ne Stun - de na - - het mir ge - hört die - ses Herz*

*mf* *mf*

In my  
*Nur dir*

Lo, the hour ap - proach - es when thou shalt be mine.  
*Bei - ne Stun - de naht mein ge - hört die - ses Herz*

*cresc.* *mf un poco f*

My life give  
*O Theu - rer*

bo - som a ne'er dy - ing flame love hath kin - dled.  
*hei - li - ge Lic - be nur dir will ich die - nen.*

*cresc.*

I un - to thee, my be - lov - ed.  
 Faust! Wie mein Stern mir er - schie - nen!

In hell thy — fierce de -  
 Ja, mir nur — die - net

My sole treas - ure art  
 E - wig nah' — bleib' ich

In my bo - som a flame love hath kin -  
 Dir heil' - ge — Lieb' — al - lein weih' ich mein —

sires shall in - flame and tor - ment thee.  
 Faust mir al - lein sollst du die - nen.

thou. Ah! to lose  
 dir E - wig na -

dled. Of my fond love. my ar - dent love I  
 Herz dein Hauch al - lein dein Hauch al - lein trägt

Faust, lo, the hour ap - proach - es in which thou  
 Ha! dei - ne Stun - de naht. Schon ge - härt

*mf*

*ff*



thee, to lose thee were to die! A  
 he, dir na - he bleibt mein Herz der

soon shall taste the joy. Of my fond love I  
 See - len him - mel - wärts! Dein Houch al - lein trägt

shalt he mine, the hour is now ap - proach - ing when  
 mir dein Herz! Ha dei - ne Stun - de naht, schon ge -

nev - er dy - ing flame in my bo -  
 Lie - be mächt' - ger Hauch trägt uns, trägt

soon shall taste the joy. Love a ne'er dy - ing flame in my bo -  
 See - len him - mel - wärts Nur dir hei - li - ge Lie - be ge - hört

thou shall be mine, the hour is now ap - proach -  
 hört mir dein Herz Ha! dei - ne Stun - de naht

som love hath kin - dled. Déar - est Faust,  
 uns him - mel - wärts, Theu - rer • Faust

som hath kin - dled. Love a  
 jetzt ganz mein Herz Nur dir

ing when thou shalt be mine, Yes, the hour is near, the  
 mein ge - hört ganz dies Herz Stal - zer Faust du bist mein Ha,

In my ho - - som love a flame hath kin - dled.  
Lie - be trägt uns him - mel - wärts

ne'er dy - ing flame in my ho - - som hath kin - dled.  
hei - li - ge Lie - be ge - hört jetzt ganz mein Herz

hour is now ap - proach - - ing when thou shalt be  
dei - ne Stun - de naht mein ge - hört ganz dies

My sole treas - ure! dear - est Faust to lose  
e - - wig na - he dir bleibt mein Herz

Of that love I shall, ere long, taste the joy.  
dir ge - hört ganz mein Herz, ganz mein Herz, mine. when thou shalt be mine.  
Herz mein ge - hört ganz dies Herz.

There's a lov - er  
Schlüpft ein lock - rer

There's a lov - er  
Schlüpft ein lock - rer

There's a lov - er  
Schlüpft ein lock - rer

There's a lov - er  
Schlüpft ein lock - rer

There's a lov - er  
Schlüpft ein lock - rer

thee were to die! To  
bleibt dir mein Herz dir  
Of  
Nur

now in your house, And mark ye well! ere long he'll get ye all in  
Jo - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald in ver -

now in your house, And mark ye well! ere long he'll get ye all in  
Jo - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald in ver -

now in your house, And mark ye well! ere long he'll get ye all in  
Jo - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald in ver -

now in your house, And mark ye well! ere long he'll get ye all in  
Jo - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald in ver -

now in your house, And mark ye well! ere long he'll get ye all in  
Jo - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald in ver -

lose thee, be - lov - ed, 'Tis to die, 'tis to die.  
na - he, dir na - he, bleibt mein Herz, bleibt mein Herz!

my con - sum - ing love I soon shall taste the joy.  
dein all - mächt' - ger Hauch hebet uns him - mel - wärts

Lo, the hour ap - proach - es in which thou shall be mine,  
Dei - ne Stun - de na - - het mein ge - hört die - ses Herz,

trou - ble. Hol - la! Hol - la! Hol - la!  
meh - ren. Hol - la! Hol - la! Hol - la!

trou - ble. Hol - la! Hol - la! Hol - la!  
meh - ren. Hol - la! Hol - la! Hol - la!

trou - ble. Hol - la! Hol - la! Hol - la!  
meh - ren. Hol - la! Hol - la! Hol - la!

trou - ble. Hol - la! Hol - la! Hol - la!  
meh - ren. Hol - la! Hol - la! Hol - la!

trou - ble. Hol - la! Hol - la! Hol - la!  
meh - ren. Hol - la! Hol - la! Hol - la!



'tis to die, to lose thee ah  
*Lie - be trägt uns him - mel wärts na - he*

Of my love I soon shall taste the joy  
*him mel - wärts, he - bet uns him - mel wärts*

in which thou shalt be mine the hour ap - proach - es in which  
*mein ge - hört die - ses Herz nah ist die Stun - de ganz mein ge -*

Hol - la! Dame Op - pen - heim!  
*Hol - la! Frau Mar - the hört!*

Hol - la! Dame Op - pen - heim!  
*Hol - la! Frau Mar - the hört!*

Dame Op - pen - heim!  
*Frau Mar - the hört!*

See what your daugh - ter's do - ing.  
*Thut eu - rer Toch - ter weh - ren.*

Dame Op - pen - heim!  
*Frau Mar - the hört!*

See what your daugh - ter's do - ing.  
*Thut eu - rer Toch - ter weh - ren.*

Dame Op - pen - heim!  
*Frau Mar - the hört!*

See what your daugh - ter's do - ing.  
*Thut eu - rer Toch - ter weh - ren.*

this were death! ah! Yes! to  
*dir bleibt mein Herz ah! ja dir*

Soon, ah soon, ah! Of my fond  
*him mel - wärts ah! ja nur dein*

thou shalt be mine. ah! near's the  
*hört die - ses Herz ah! mein ge -*

ah ah ah ah ah ah ah ah ah  
*ah ah ah ah ah ah ah ah ah*

ah ah ah ah ah ah ah ah ah  
*ah ah ah ah ah ah ah ah ah*

Hol - la! Ha ha ha ha ha ha ha ha ha  
*Hol - la! Ha ha ha ha ha ha ha ha ha*

Hol - la! Ha ha ha ha ha ha ha ha ha  
*Hol - la! Ha ha ha ha ha ha ha ha ha*

Ha ha ha ha ha ha ha ha ha  
*Ha ha ha ha ha ha ha ha ha*

Ha ha ha ha ha ha ha ha ha  
*Ha ha ha ha ha ha ha ha ha*

[illegible]



# PART IV. (VIERTER THEIL.)

## ROMANCE. (Romanze.)

### SCENE XV.

Andante un poco lento. (♩ = 50.)

PIANO.

*pp*

Margaret alone.  
(Margarethe allein.)

My heart with grief is  
Da - hin ist mei - ne  
*Lar-den-ke*

*a tempo.*

*poco riten.*

*p*

heav - y. My peace of mind is o'er: Ne'er a - gain shall I  
Ru - he. Mein Herz ist, ach so schwer, Mei - ne Ruh' find' ich  
*flam-me Con-sume mes beaux jours Ah! la Paix de mon*

*poco riten.*

find it, Ah! nev - er, nev - er more! ah! nev - er, nev - er  
nim - mer. Und nim - mer, nim - mer - mehr. ach nim - mer, nim - mer -  
*a - me A donc fui pour ton jour A donc fui pour ton*

*poco riten.*

Tempo I. un poco più animato.

more! Where my love is not with me. Is to me as the  
mehr! Wo ich ihn nicht hab, Scheint die Welt mir ein  
*jeus Son de-part son ab-sen-ce Sont pour moi le cer-*

Tempo I. un poco più animato.



tomb, Grab, ceul My life, without his pres - ence, All  
 cer - gällt ist all' mein Le - ben Ach,  
 Et loin de sa pre - sence Tout

shrouded is in gloom! My brain, so sore be - wil - der'd, Hath no  
 wo ich ihn nicht hab'. Mein ar - mer Kopf, mein ar - mer Kopf er ist -  
 tout me par ait en deuil a - lors ma pauvre tête Se de -

*mf p* *mf p* *mf p*

pow'r of thought, My dull and fee - ble sen - ses Are en - tire -  
 mir zer - rückt, Mein ar - mer Sinn zer - dün - kelt, mein ar -  
 rang bien - tôt Mon fai - ble cœur s'a - ret - te Puis sa glânce

*mf p* *mf p* *poco f* *p riten.*

- ly dis - traught.  
 - mer Sinn zer - stückt.  
 an - si - tôt

Tempo I.

*pp*

*pp* *poco rit.*

Tempo I.

I look out at the ease - ment, His  
 Nach ihm schau' ich al - lei - ne, Sein  
 Sa mar - che que j'ad - mire son

fine, tall form to see: To meet him and he  
 Gang, sein' ed - le Ge - stalt, Das Lü - chein sei - nes  
 port si gra - ci - eux Sa bouche aux doux sou -

with him, Is heav'n's own joy to me. His  
 Mun - des, Und sei - ner Au - gen Ge - walt der  
 mires he charme de ses yeux Sa

*poco f*

proud and no - ble bear - ing: Of his smile the win - ning  
 Wohl - laut sei - ner Stim - me, Sei - ner Re - de Zau - ber -  
 vox en - chanter - esse Dont il sait rien b ra

grace, Of his hand of his hand the soft pres - sure. And ah!  
 fluss, Dann sein Hän - de - druck, sein war - mer Hän - de - druck Und ach!  
 sen De sa main de sa main la caresse Ne las

*trem. f p*



*p*

his fond em - brace! My heart with grief is heav-y, My  
und ach! sein Fuss! Ihr lie - ben, lie - ben Küss - se, ihr  
et son bai - ser d'une am - our - eu - se Clame

*pp* *p*

peace of mind is o'er: Ne'er a - gain shall I find it, Ah,  
macht das Herz mir schwer, Mei - ne Ruh' find ich nim - mer und  
su - ment mes beavy jours Ah! la paix de mon ame

*sf* *p*

*rall.*

nev - er, nev - er more! ah, nev - er, nev - er  
nim - mer, nim - mer - mehr, ach! nim - mer, nim - mer -  
donc fui pour tou - jours A donc fui pour tou -

*rall.*

Tempo I. (♩ = 96.)

*più animato ed agitato.*

more! All day long, to be near him Fond - ly  
mehr! Nach ihm, nach ihm al - lein Schau ich  
je suis a ma fen - etre Ou de -

*più animato ed agitato.*

yearns my poor heart: Ah, could I tight - ly clasp him, I would  
sehn - suchts - rall aus, nach ihm geh' ich al - lei - ne scheu und  
nous tout le jour C'est pour voir par - aître Ou ha -



ne'er let him part. Ah, could I could I tight - ly clasp  
 bang' aus dem Haus. Mein Bu - sen drängt nach ihm sich hin.  
 ter son me - tour Mon cœur bat mon cœur bat et se

*cresc.*

him. I would ne'er let him part. Ah.  
 dürft' ich, I dürft' ich ach, sent ich fas - sen, Au  
 pres - se Des qu'il le sent ven - ir

could I tight - ly clasp him. I would ne'er let him part.  
 hal - ten ihn und küs - sen ihn ganz so wie ich wollt.  
 que je ma - dresse puis me - ten - ir

*riten.*  
*trem.*

Tempo I, appassionato assai.

Him with kis - ses I'd smoth - er All glowing with love's fire. And on his  
 Dürft' ich ihn fas - sen, hal - ten und küs - sen wie ich wollt; an sei - nem  
 Car - es - ses de l'âme Que je voulais in jour Vour s'exhal

*f* *p* *pp*

lips still hang - ing I'd fain at last ex - pire! Yes, on his lips still  
 küss' an sei - nem küs - ser - ge - hen sollt. Glück! d'a - mour an sei - nem hei - ssen  
 mon âme dans ses bras d'a - mour Vour s'exhal - er mon

*cresc. molto.*

hang - ing. I'd fain at last I'd fain at last ex - pire!  
*Russ' me berauscht ver - gehn. An seinem Kuss' ver - gehn!*  
*avec ses bais - sers dans ses baisers d'amour*

*p* *mf* *p* *pp* *una corda.* *pp*

*diminishing. sf*

*senza ritard.*

*pp*

Small Chorus behind the scenes.  
 (Kleiner Chor hinter den Coullissen.)

(One bar of this movement like one quarter in the preceding one.)  
 Allegretto. (Ein Takt dieses Tempi gleicht einem Viertel in dem vorhergehenden.)

Timpani. *p* Trombe. *p*

*tre corde.*

cre - scen - do. a poco a poco

## CHORUS.

## TEN. I.

*mf*The trumpets are  
Beim Klang der Tromsounded with pow-er-ful  
- pe - ten ziehn keck-lich wirbreath: \_\_\_\_\_  
aus \_\_\_\_\_

## TEN. II.

*mf*The  
Beimtrumpets are sounded with  
Klang der Trom-pe - ten ziehnpow-er-ful breath: \_\_\_\_\_  
keck-lich wir aus \_\_\_\_\_

## BASS I. II.

The trumpets are sounded with pow-er-ful  
Beim Klang der Trom - pe - ten ziehn keck-lich wir*f*

## MARG.

Day's  
DerThey summon to  
zum fröh-li - chenglo - ry, they summon to  
Fest, wie zum blu - ti - gendeath. \_\_\_\_\_  
Strauss. \_\_\_\_\_They  
zumsummon to glo - ry, they  
fröh - li - chen Fest, wie zumsummon to death. \_\_\_\_\_  
blu - ti - gen Strauss. \_\_\_\_\_breath: \_\_\_\_\_  
aus \_\_\_\_\_They summon to  
zum fröh-li - chenglo - ry, they summon to death.  
Fest, wie zum blu - ti - gen Strauss.*dimin.**a**poco*reign  
Tagwill soon be  
nacht sei-nemend - - ed:  
En - - de,dusk - y twi - - light  
Dämm-rung senkt sich

ap - - her -

*a**poco*



proach - - - es.  
nie - - - der.

Tho' dar-ing the ven - ture, Yet rich is the  
Zwar kühn ist das Mü - hen doch herr - lich der

Tho' dar-ing the ven - ture, Yet how rich the prize, how rich is the  
Zwar kühn ist das Mü - hen kühn ist un - ser Mühen doch herr-lich der

O how rich the prize, how rich, how rich is the  
Kühn ist un - ser Mü - hen, herr - lich herr - lich der

O how rich the prize, how rich, how rich is the  
Kühn ist un - ser Mü - hen, herr - lich herr - lich der

A - far the eve - ning drums  
Man trom - melt schon zur Rast

prize!  
Lohn.

prize!  
Lohn.

prize!  
Lohn.

prize!  
Lohn.

*p* Trombe. *dim. sempre.*

and sie trum - pets now are sounding, with songs and  
in - dem sie sin - - gen fro - he Lie - der in - dem sie

shouts of joy, as on that bles - sed  
heim - wärts ziehn! so auch klang's je - ne

*ppp* *sempre dim.*

eye - ning when first I saw Faust.  
Nacht als mein Faust mir er - schien!

**TEN. II.** (In the distance.) *mf*  
(In der Ferne.) Jam

*ppp* *ppp* **Trombe.**

He com - eth not!  
Er kommt nicht, ach!

nox stel-la - ta nox stel-la - ta ve - la - mi - na pan - dit.

**MARG.**

**TEN. II.** He com - eth  
Weilt an - der -

**BASS I.** Per ur-bem quæ - ren - tes pu - el - las e - a - mus.

Per ur-bem quæ - ren - tes pu - el - las e - a - mus.

not!  
würts!

*pp*

(One bar of this movement equal to three of the preceding.)  
Andante. (Ein Takt dieses Tempa gleicht drei Takten des vorhergehenden.)

A - las! \_\_\_\_\_  
O Herz! \_\_\_\_\_

*pp* *sempre più p*

*pp*

poor heart! \_\_\_\_\_  
O Herz! \_\_\_\_\_

Long hold. and long  
pause after it.  
(Lange Fermate und lange  
Pause nach der Fermate.)

# INVOCATION TO NATURE. (Cavern and Forest.)

## SCENE XVI.

*Beschwörung der Natur. (Wald und Höhle.)*

Andante maestoso. (♩ = 144.)

*pp*

*Rec.* \* *Rec.* \* *Rec.* \* *Rec.* \*

(Very broad and sombre.)  
(Schr breit und düster.)

FAUST.

O bound - less na - ture,  
Du Geist der Schöpfung,

*pp*

*Rec.* \* *Rec.* \* *Rec.* \*



spi - rit sub - lime, mys - te - rions! A -  
 end - los und oh - ne Schrau - ke! durch

*poco cresc.* *mf* *p*

lone thou giv - est com - fort to my un - hap - py  
 dei - ne Huld ge - sänf - tigt ward mei - ner See - le

soul. On thy breast, might - y pow'r,  
 Drang. In die Brust der Na - tur

*poco f* *p* *p*

is my sorrow a - bat - ed; and my strength re - new - ing.  
 dringet tief mein Ge - dan - ke, ich be - lau - sche ihr Wir - ken.

*cresc.* *p* *cresc.* *f*

I seem to live a - gain! Blow, ye fierce howl - ing  
 ah - ne des Le - bens Gang! Jo, er - brau - se, Or -

*trem.* *p* *f* *p*

winds! ——— Cry out, ye boundless for ——— ests! Fall  
 kan. ——— er - fass' in wil - den Grim - - me den

*sf* *p* *ff* *p* *sf*

down. fall down, ye rocks! And roar, ye mountain streams, wildly  
 Wald, durch Fel - sen brich dir Bahn, Waldströme folgt seiner

*sf* *p* *sf* *p*

rush ——— ing! With your thunder - ing sounds my voice  
 Stim - - - me! eu - er dan - nern - der Ruf weckt das

*sf* *p* *cresc.* *cresc.*

loves to u - nite. ——— Ye  
 E - - cho der Lust. ——— O

*f* *p*

rocks, and streams, and woods, ac - cept my  
 Wald und Fels und Strom, o Ster - nen -



hom - - - age. Bright sparkling worlds a - bove, towards  
wel - - - ten, schwe - bend im ew' - gen Raum, nach

you leaps forth the pit - eous cry of a heart in anguish, of a soul madly  
euch hin hebt sich mei - ne Brust, of ihr kennt mein Sehnen, mein unend - li - ches

*cresc.* *f*

*poco cresc.* *f*

longing, vain - ly striv - ing for joy! —  
Lie - ben, Mei - nen Wunsch, meinen Traum. —

*dim.*

*dim.* *p*

### RECITATIVE AND CHASE. (Recitativ und Jagd.)

#### SCENE XVII.

MEPHISTOPHELES. (scaling the rocks.)  
(die Felsen ersteigend.)

Say, does thine eye dis - cern up - on the az - ure vault the star of constant love?  
Sprich, ent-deckst du da o - ben in der Him - mels - saat den Stern der treu-en Lieb?



## Allegro. (♩ = 104.) Recit.

Its po - tent in - flu - ence thou'lt find ve - ry needful. for in dreamsthou art  
 Wenn er noch Ein - fluss hat, wür er jetzt recht von Nö - then. Während Faust in der

*pp* Horns.

FAUST. *f*  
 Be still! *Be still!*  
 O! *schneig!*

Allegretto.

lost, whilst that poor child. thy dear Mar - ga - ri - ta — 'Tis true. I should be  
 Wild - niss spe - ku - li - ret weint Mar - ga - re - the Du willst nicht gern er -

*pp*

still: thou lov'st no more. And yet she has been dragg'd to pri - son.  
 rä - then. du liebst nicht mehr. doch sie, die be - stens du ver - füh - ret

*pp<sup>3</sup>*

FAUST. Allegro. *f*  
 What!  
 Wie?

and, for poi - son - ing her mother. to death just - ly sentenced.  
 sitzt in Haft auf den Tod. wie nach Recht sich ge - bühet.

*poco f* *p*

(In regular measure.) >

Recit. Speak fur - ther! Thou didst  
 Voll - en - de! du er -

I hear the hunt - ers' horns in the woods:  
 Der fröh - li - chen Jä - ger Schaar zieht durch den Wald.

*poco f*

say.....  
zählst....

She is sentenced to death!  
dass mein Gret-chen in Haft?

Recit.

A cer-tain brownish  
In ih-ren Flit-ter-

**MEPHIST.**

li-quer, quite safe. if used a - right. which she re- ceiv'd of thee. to make her mo-ther  
wo-chen gub ihr der lieb- ste Freund (Ge- wiss war's gut ge- meint) Aus Vorsicht ei- nen

sleep, lest she dis-turb your nightly a - mours, has brought on all this woe.  
Saft Von nar - ko - ti - scher Kraft Den die Mut- ter nicht lan- ge ver - trug.

*pp*

Fond-ly hug - ging her dream, a - wait - ing  
Eu - er Glück nicht zu stü-ren. Wann die

thee eve-ry night, she gave the po - tion still,  
Nacht euch zur stil - len Schü-fer-stun-de rief,

*p*

## Recit.

This ex-cess at last told up - on the old dame, and kill'd her. Now thou know'st all the truth.  
*Ward die Mut - ter in Eh - ren stets entfernt, Sie ent - schief bald zur e - wi - gen Nacht.*

FAUST.

MEPHIST.

FAUST.  
(with fury.)  
(wüthig.)

Hell and damna-tion! And thus has her love for thee led her ou.... Thou must  
*Gretchen in Ket-ten! Die Aermste! du - hin hat sie dein Lie - ben ge bracht We - he*

## Recit.

MEPHIST.

save her! thou must save her, thou miscreant! Ah! 'tis I am the mis-creant!  
*dir, We - he! kannst du nicht ret - ten? Wohl! wer hat es ver-schul - det?*

That is ev - er your way, ye ri - di - cu - lous mortals!  
*Mich trifft dein blin - der Zorn, ihr Ver - füh - rer bist du.*

## Recit.

No mat - ter! I still am mas - ter, to free her from pris - on and  
*Und den - noch be - freit' ich Gret - chen gern von der Qual, die sie*



save her.  
duldet.

But,  
Doch

what hast thou done for me since I have been thy  
sprich! schon lange opfi' ich Freiheit dir und

*p*

**FAUST.**  
What dost thou ask?  
Was for-derst du?

**MEPHIST.**  
slave?  
Ruh'.

Of thee?  
Nicht viel!

Naught, save thy sig-na-ture  
Du sollst mir un-ter-schreiben

to this parch-ment scroll. Thy  
die-ses Stücklein Pa-pier, dein

*p*

love at once is freed from judgment and death. if thou wilt sign this  
Lieb-chen wird be-freit rom Ge-richt und ron Tod, da-für die-net mor-gen

**FAUST.**  
oath to-mor-row to serve me. Why till to-mor-row wait, if I suf-fer at  
mir, der ge-stern mir ge-bot. Nicht an die Zu-kunft denkt wen die Ge-gen-wart

*pp*

He signs.  
Er zeichnet.

In strict measure.

pre-sent? Give here! There is my name! To her gloom-y  
fol-tert. Nimm hin! die Un-ter-schrift! Jetzt zum Kerker der

*ppp* *ppp* *pp* *cresc.*

dun - geon fly we now, like the wind! Thou poor in - no - cent  
 Theu - ren, un - ge - säu - met zu ihr! Ha es zieht mich mit

*f* *pp*

vie - tim! Mar - ga - ri - ta. I come!  
 Wahn - sinn, Mar - ga - re - the zu dir!

*una corda.* *ppp*

## MEPHIST.

## Recit.

Allegro. (♩ = 152.)

Come hi - ther, Vor - tex! Giaour!  
 Gia - ur und Vor - tex, hier!

*tre corde.* *pp* *cresc.* *molto.*

## Recit.

These ma - gic steeds to her shall  
 Sich' die - ses Ras - se Paar, uns

*ff*

bear us, quick as thought. Now mount we, and a-way at once. Justice tarries for no man!  
 zu dem Rit - te zäum'ich; Auf, fort, schnell wie der Wind! das Ge - richt ist nicht säumig!

*f*

THE RIDE TO HELL.  
(Die Höllenfahrt.)

## SCENE XVIII.

Allegro. (♩ = 144.)

Oboe.  
*p* *appassionato assai.*

*mf* (Faust and Mephistopheles galoping on black horses.)

(Faust und Mephistopheles auf schwarzen Pferden daher brausend.)

## FAUST.

In my bo - sona re - echoes her cry of des - per -  
An mein Herz schlägt der Ruf der Aermsten. Sie rer -

a - tion!  
za - get!

*cresc.*

*cresc. molto.*

Oh! poor for - sak - en one! —  
O du rer - luss' - ne See - le!

*p* *f* *f* *p* *dim.*



CHORUS of Peasants, kneeling before a rustic Crucifix.  
 (CHOR der vor einem Kreuz am Wege knienden Landleute.)  
 SOP. & CONTRALTO.

San - - - ta Ma -

ri - - - a

o - - - ra pro no

bis. *p* Oboe.

Sane

ta Mag - da - le

na o - - ra pro

FAUST.  
Keep  
Den

no bis

*p*

clear of yonder chil - dren and wom - en say - ing their prayr's at the cross.  
Kin - dern und den Frau'n wel - che be - ten am Kreu - ze dort komme nicht nah!

MEPHIST.

Nev - er  
Lee - re

mind them! Hasten on!  
Sor - ge! ror-bei!

CHORUS.

Sanc - ta Mar - ga -

*cresc.*

(Cry of terror.)  
(Schreckensruf.) *ff* CHORUS.

ri - ta. ah!

*cresc. molto.* *f* *ff*

*Ad.*

(The women and children scatter in confusion.)  
(Frauen und Kinder stürzen entsetzt davon.)

*p* *mf* *dim.*

\*

*p*

*cresc. poco a*

*cresc.* *cresc. molto.*

*poco.*



Gods! a  
Sich! ein

h d - e - ous monster, howling. fol-lows our tracks!  
scheusslich Ge - spenst fol - get heulend uns nach!

Thou dream - est!  
Du träu - mest!

What a flock of monstrous birds of prey!  
Vo-gel - flug! die Ra-ben sind schon wach.

*f* *dimin.* *p* *f*

8

What aw-ful screams!  
Ihr Schrei entsetzt!

With their wings they  
mich be-rüh-ren die

(reining in his horse.)  
 MEPHIST. (sein Ross bändigend.)

strike me!  
 Schwin - gen!

The passing - bell for  
 Der Todten - glo - cke

*ff* *pp*

her is al - ready sound - ing. Dost thou fear? Let's re -  
 Ton hör' ich er - klin - gen, ich weiss wem sie lönt, da - rum

*cresc.*

turn!  
 fort!

*dim.* *p*

*f ritard.* *poco* *a* *poco*

*dim.* *p*

FAUST. Recit.

(They halt.) No! I hear it. Make  
 (Sie hielten.) Sind wir nicht bald am

*riten.* *pp* *p*

*Ad.* \*

(The horses quicken their speed.)  
 haste!  
 Ort? (Die Rosse verdoppelten Fluges.)

*f Tempo I. un poco animato.*

(Urging on his horse.)  
**MEPHIST.** (*sein Ross antreibend.*)

On! On!  
 Hopp! Hopp!

*dim.*

**FAUST.**

A - -  
 Es

On!  
 Hopp!

hont us, on ev'ry side, see how these count - less le - -  
 kommt ——— ein langer Zug Von Ge - rip - pen vor - ü - -

gions of ghaft - ly skel - e - tons dance! With  
 ber, gaf - fen grinsend uns an mich

On!  
 Hopp!

*p cresc. molto.*



what hor - ri - ble laugh - ter they sa - lute, as they pass!  
 ii - ber - läuft's wie Fie - ber ihr Ge - läch - ter scheint Spott!

On!  
 Hopp!

Think of thy Marga - ri - ta, and laugh at the dead!  
 Jetzt gilt kein banges Zau - dern denk' an Gretchens Noth!

On!  
 Hopp!

On!  
 Hopp!

FAUST.

Our hors - es tremble, their manes are bristling, they champ the bit. Be - fore us I see  
 Die Rasse sie schauern, zer - reißen die Zü - gel, mir sträubt sich das Haar es zittert die Welt

On!  
 Hopp!

the earth wildly rocking: I hear be-low us the thunder's deep roll!  
*ich hör' es ge-wit-tern als wür-de zu Splittern die Er-de zer-schellt....*

On! Hopp! On! Hopp! On! Hopp! On! On! Hopp! Hopp!

*cresc.*

It rain-eth blood!  
*es reg-net Blut.*

(In a voice of thunder.)  
*(Mit donnernder Stimme.)*

Ye slaves of hell's do-minion. your  
*Des Höl-len-reichs Fü-sal-len, setzt*

trump-ets blow. your loud tri-umphal trump-ets!  
*an. lasst eu-re Hör-ner ju-belnd schal-len!*

*poco a poco cresc. molto.*

Woe is me! Ah!  
*Ver-dammt! Ha!*

(They fall into the abyss.)  
*(Sie stürzen in einen Abgrund.)*

He is mine! Vic-tor am I!  
*Jetzt ist er mein! Ret-tungs-las mein!*

*f ff*

## Pandemonium.

SCENE XIX. CHORUS of the spirits of Hell, as numerous as possible.★)  
*CHOR der Verdammten und Hölleengeister so zahlreich als möglich.*

Maestoso.

MEPHIST.

*be.*

TENOR I. *ff*

TENOR II. *ff* Has!

BASS I. *ff* Has!

BASS II. *ff* Has!

Maestoso. ( $\text{♩} = 69$ )

*trem.*

*ff*

I - ri - mi - ru Ka - rabra - o!

I - ri - mi - ru Ka - rabra - o!

I - ri - mi - ru Ka - rabra - o!

I - ri - mi - ru Ka - rabra - o!

*trem.*

*f*

★) The language here put in the mouth of these spirits is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned.



Has! Has!

Has! Has!

Has! Has!

Has! Has!

*f* *f* *trem.*

Has!

Has!

Has!

Has!

The Princes of Darkness.  
*Die Fürsten der Finsterniss.*  
6 1<sup>st</sup> BASSES *f*

Of this spi - rit so haugh-ty  
*Die - se* tro - tzi - ge See - le

6 2<sup>nd</sup> BASSES *f*

Of this spi - rit so haugh-ty  
*Die - se* tro - tzi - ge See - le

*f* *f* *trem.*

## BASS I. II.

## MEPHIST.

art thou, then. lord and mas-ter, Me-phisto, for aye? Lord and mas-ter for  
*nennst du dein, Dein auf e - wig der Faust ist dein Hinecht? Mein mit Fug und mit*

*mf* *p*

aye.  
*Recht.*

BASS I. II.

And did Faust sign his name.  
*Als ihr schlosset den Pakt*

*ff* *trem.* *mf*

MEPHIST.

Of his own free will he  
*Nein, er han - del - te*

un-con-strained. to the act which has made thee his master?  
*war er wis - send da - bei? Kann ihn Nichts uns ent - reis - sen?*

*f* *mf* *p*

CHORUS.  
TEN. I.

signed.  
*frei.*

Has! Has! Infernal orgies. Triumph  
of Mephistopheles.

TEN. II.

Has! Has!

BASS I.

Has! Has!

BASS II.

Has! Has!

*Allegro vivace. (♩ = 108.)*

*ff* *trem.* *mf*

*Allegro vivace. (♩ = 108.)*

\*) If a cut be desirable, go to \*), page 222.

2376 \*) Will man abkürzen, so gehe man nach \*) S. 222.

*ff*

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry my Din -

*ff*

Tra - di-oun Ma - re xil fir tru - din - xé bur - ru - di - xé Fo - ry

*ff*

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry

*ff*

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry my Din -

*ff*

kor - litz fo - ry my Din - kor - litz O me - ri - ka - ri - u O mé - vi -

my Din - kor - litz fo - ry my Din - kor - litz

my Din - kor - litz fo - ry my Din - kor - litz

kor - litz fo - ry my Din - kor - litz O me - ri - ka - ri - u O mé - vi -

*ff*

xé mé - ri ka - ri - ba O mé - ri ka - ri - u o mi da - ra ca - ra - i -

fo - ry my Din - kor - litz fo - ry my Din -

fo - ry my Din - kor - litz fo - ry my Din -

xé mé - ri ka - ri - ba O mé - ri ka - ri - u o mi da - ra ca - ra - i -

*ff*



220

bo la-kin-da me - ron-dor Din - kor-litz me - ron-dor Din -

kor - litz me - ron-dor Din - kor-litz me - ron-dor Din -

kor - litz me - ron-dor Din - kor-litz me - ron-dor Din -

bo la-kin-da me - ron-dor Din - kor-litz me - ron-dor Din -

8

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

kor - litz me - rou - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

di - xe Tru - din - xe ca - ra - i bo.

di - xe Tru - din - xe ca - ra - i bo.

di - xe Tru - din - xe ca - ra - i bo fir o - me - vi - xe me-ron - dor

di - xe Tru - din - xe ca - ra - i bo fir o - me - vi - xe me-ron - dor

*p*

mit ays - ko me-ron - dor mit ays - ko oh!

mit ays - ko me-ron - dor mit ays - ko oh!

mit ays - ko me-ron - dor mit ays - ko

*p* *ff*

**Allegro. (♩ = 72.)** They dance around him. (Sie tanzen um ihn her.)

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

*p* *ff*

**Allegro. (♩ = 72.)**

*dim.*

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As-taroth diff diff

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As-taroth diff diff

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As-taroth diff diff

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As-taroth diff diff

*dim.* *dim.* *dim.* *dim.*

*dim.*



Bel - zé-buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Bel - zé-buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Bel - zé-buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Bel - zé-buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

*p* *f* *ff*

*rall. molto.*

Maestoso.

Allegro vivace. (♩ = 132.)

Has! mour. Has! mour. Has! mour. Has! mour.

Has Has Mé - phis -

Has Has Mé - phis -

Has Has Mé - phis -

Has Has Mé - phis -

Maestoso.

Allegro vivace. (♩ = 132.)

*trem.*

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -



bra - - o.

bra - - o.

bra - - o.

bra - - o.

Maestoso.

*And.* \*

*f*

*trem. dim.*

6 BASSES SOLI.

*poco f*

*pp*

*ppp*

*mf*

Then  
Der

## Epilogue.

ON EARTH.

(Auf der Erde.)

Andantino, with the character of Recitative. ( $\text{♩} = 76$ .)

all in hell was hushed:  
Höl-le Mund ver - stummt

the frightful roar of its  
und man hört nur das

seething lakes of fire and  
Brodeln un - ter - ird'-scher

brimstone: the gnashing of teeth, the dis-mal howling of its vic-tims —  
 Flam-men, er - stickt Ge - heul und Zäh - ne - fletschen fließt zu - sam - men

these sounds a - lone it ut - tered; and in its low - est depths a dread  
 in ei - nen Ton des We - hes! Was dann im Höl - len - sehlund sich be -

*pp*

mys - te - ry of hor - ror was wrought.  
 gab nennt kein sterb - li - cher Mund!

**SMALL CHORUS.  
 KLEINER CHOR.**

*pp sotto voce.*

Aw - ful doom!  
 We - he, weh!

*pp sotto voce.*

Aw - ful doom!  
 We - he, weh!

*pp sotto voce.*

Aw - ful doom!  
 We - he, weh!

*pp sotto voce.*

Aw - ful doom!  
 We - he, weh!

*pp*

IN HEAVEN.  
(Im Himmel.)

225

Maestoso non troppo lento. (♩ = 56.)

PP  
Ped.

SOP. I. II. *p dolce.* (Seraphim prostrate before the Almighty.)  
(Seraphim anbetend vor dem Herrn.)  
Laus!

TEN. I. II. *p*  
Laus!

Ped. \* Ped. \* Ped. \*

Laus! Ho - -

Laus! Ho - -

Ped.

SOP. I. II.  
san - na Ho - san - na

TEN. I.  
san - na Ho - san - na

TEN. II.  
san - na Ho - san - na

Ped.



**SOP!** *poco più animato.*

**TEN!**

She too hath lov - ed  
Auch sie hat viel ge -

*perdendosi* *ppp* *poco più animato.*

**SOP!** *ritenuto.*

much. O Lord! Mar - ga - ri - - ta!  
liebt, O Herr! Mar - ga - re - - the!

*ritenuto.* *ppp*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

(One voice behind the stage, as if from Heaven.)  
(Eine Stimme hinter den Coullissen.)

## MARGARET'S GLORIFICATION.

(Margarethen's Verklärung.)

CHORUS of Heavenly Spirits.

(CHOR himmlischer Geister.)

Moderato. (♩ = 76.)

**SOPRANI I.** *p un poco più lento.*

To heav'n as - cend. O  
Geh' ein zu uns lei -

**SOPRANI II.** *p*

To heav'n as - cend. O  
Geh' ein zu uns lei -

**TENORI I.** *p*

To heav'n as - cend. O  
Geh' ein zu uns lei -

*Moderato.* (♩ = 76.) *p un poco più lento.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

trnst-ing spi - rit. By thy love  
den - de See - le nur aus Lieb'

trnst-ing spi - rit. By thy love  
den - de See - le nur aus Lieb'

trnst-ing spi - rit. By thy love  
den - de See - le nur aus Lieb'

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

led a - stray. Take on a gain thy pri -  
irr - test du. kind li - ches Herz. oh - ne

led a - stray. Take on a gain thy pri -  
irr - test du. kind li - ches Herz. oh - ne

led a - stray. Take on a gain thy pri -  
irr - test du. kind li - ches Herz. oh - ne

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

mor - dial bean - ty. Which one sin - gle  
Schuld oh - ne Feh - le. Gott rer - - leicht dir

mor - dial beau - ty. Which by one sin - gle  
Schuld oh - ne Feh - le. Gott rer - - leicht dir, Gott rer -

mor - dial bean - ty. Which one sin - gle  
Schuld oh - ne Feh - le. Gott rer - - leicht dir

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

stain hath soiled. Come! the vir - gins ce -  
*Him - mels - ruh. Komm! du lie - ben - des*

stain hath been soiled. Come! the vir - gins ce -  
*leicht Him - mels - ruh. Komm! du lie - ben - des*

stain hath soiled. Come! the vir - gins ce -  
*Him - mels - ruh. Komm! du lie - ben - des*

*Rit. \* Rit. \* Rit. \* Rit. \**

les - tial. Come! the vir - gins ce - les - tial, thy  
*Wē - sen, Komm! du lie - ben - des Wē - sen, gar*

les - tial. Come! the vir - gins ce - les - tial, thy  
*Wē - sen, Komm! du lie - ben - des Wē - sen, gar*

**TEN. I. II.**

les - tial. Come! the vir - gins ce - les - tial, thy  
*Wē - sen, Komm! du lie - ben - des Wē - sen, gar*

**SOPRANI I.**

**CHORUS of BOYS.**  
**KNABENCHOR.**

**SOPRANI II.**

*p* Come! the vir - gins ce - les - tial, thy  
*Komm! du lie - ben - des Wē - sen, gar*

*p* Come! the vir - gins ce - les - tial, thy  
*Komm! du lie - ben - des Wē - sen, gar*

*Rit. \* Rit. \* Rit. \* Rit. \**



## SOPRANI I.

sis - ters. thy

bald

## SOPRANI II.

sis - ters. thy

bald

## TENORI I.

sis -

bald

## TENORI II.

sis -

bald

2<sup>nd</sup> CHORUS.

sis - ters. thy

bald

sis - ters. thy

bald

sis - ters, the

wirst

sis - ters, the

wirst

- ters, the

wirst

- ters, the

wirst

sis - ters, the

wirst

sis - ters, the

wirst

Ser - aphs.

ne - sen

Ser - aphs.

ne - sen

Ser - aphs.

ne - sen

Ser - aphs.

ne - sen

Ser - aphs.

ne - sen

Ser - aphs.

ne - sen

Will wipe a -

Um in der

Will wipe a -

Um in der

Will wipe a -

Um in der

Red. \* Red. \* Red.

\* Red. \* Red. \* Red.

\*

*poco cresc.*

Will wipe a -

Um in der

way the

Schwe - stern

way the

Schwe - stern

Will wipe a -

Um in der

Will wipe a -

Um in der

way the

Schwe - stern

way the

Schwe - stern

tears which thy

see - len

tears the

see - len

way the

Schwe - stern

way the

Schwe - stern

tears which thy

see - len

tears which thy

Reih'n frei ron

sor - rows on

Reih'n frei ron

tears which thy

Reih'n frei ron

tears which thy

Reih'n frei ron

tears which thy

Reih'n frei ron

sor - rows on

Reih'n frei ron

sor - rows on

ir - di - schem

earth still

ir - di - schem

sor - rows on

ir - di - schem

sor - rows on

ir - di - schem

sor - rows on

ir - di - schem

earth still

ir - di - schem

Red. \* Red. \* Red.

\* Red. \* Red. \* Red.

\*

\* Red. \* Red. \*

230

earth still bring to thine eyes. Thy sin is free - ly  
*Schmerz e - wig se - - lig zu sein dein Lie - ben und dein*

bring still bring to thine eyes. Thy sin is  
*Schmerz e - wig se - - lig zu sein dein Lie - ben*

earth still bring to thine eyes.  
*Schmerz e - wig se - - lig zu sein*

earth still bring to thine eyes. Thy  
*Schmerz e - wig se - - lig zu sein dein*

earth still bring to thine eyes. Thy sin is free - ly  
*Schmerz e - wig se - - lig zu sein dein Lie - ben und dein*

bring still bring to thine eyes. Thy sin is  
*Schmerz e - wig se - - lig zu sein dein Lie - ben*

Ra. \* Ra. \* Ra. \*

par - doned, thy sin is free - ly par - doned. O he  
Hof - fen, dein Lie - ben und dein Hof - fen blei - be

free - ly par - doned, thy sin is free - ly par - doned. O he  
und dein Hof - fen, dein Lie - ben und dein Hof - fen blei - be

Thy sin is free - ly par - doned. Be  
dein Lie - ben und dein Hof - fen bleib

sin is free - ly par - doned. O he  
Lie - ben und dein Hof - fen blei - be

par - doned, thy sin is free - ly par - doned. O he  
Hof - fen, dein Lie - ben und dein Hof - fen blei - be

free - ly par - doned, thy sin is free - ly par - doned. O he  
und dein Hof - fen, dein Lie - ben und dein Hof - fen blei - be

8

Ad. 8

Ad. 8

Ad. 8

Ad. 8



glad and re - joice! Thou art saved! Come. Mar - ga -  
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come, Mar - ga -  
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come, Mar - ga -  
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come, Mar - ga -  
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come. Mar - ga -  
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come, Mar - ga -  
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

SOP. SOLO. behind the stage.  
 (hinter den Coulissen.)

Mar - ga - ri - - - -  
 Mar - ga - re - - - -

SOP. I.  
 ri - - - - ta!  
 re - - - - the!

SOP. II.  
 ri - - - - ta!  
 re - - - - the!

TEN. I.  
 ri - - - - ta!  
 re - - - - the!

TEN. II.  
 ri - - - - ta!  
 re - - - - the!

2nd CHORUS.  
 SOP. I.  
 ri - - - - ta!  
 re - - - - the!

SOP. II.  
 ri - - - - ta!  
 re - - - - the!

Red. \* Red. \* Red. \*



[illegible]

ri - - - ta, Mar - ga - ri - -  
 re - - - thr! Mar - ga - re - -

ALL THE VOICES.  
*Alle Stimmen.*

*PPP*

	Come, <i>Komm,</i>	come, <i>komm.</i>
	Come, <i>Komm,</i>	<i>PPP</i> come, <i>komm.</i>
	Come, <i>Komm,</i>	<i>PPP</i> come, <i>komm.</i>
	Come, <i>Komm,</i>	<i>PPP</i> come, <i>komm.</i>
BASS I.		<i>PPP</i> Come, <i>Komm.</i>
BASS II.		<i>PPP</i> Come, <i>Komm.</i>

	Come, <i>Komm,</i>	<i>PPP</i> come, <i>komm,</i>
	Come, <i>Komm,</i>	<i>PPP</i> come, <i>komm.</i>

8

*And.* \* *And.* \* *And.* \* *And.* \*

ta!  
the.

come,  
komm.

come,  
komm.

come,  
komm.

come,  
komm.

come,  
komm.

come,  
komm.

come,  
komm.

come,  
komm.

8

Red. \* Red. \*



come, komm, come, komm, come, komm, come, komm, come, komm,

Ra. \* Ra. \*

Come!  
Komm!

Come!  
Komm!

Come!  
Komm!

Come!  
Komm!

Come!  
Komm!

Come!  
Komm!

Come!  
Komm!

Come!  
Komm!

perdendo.

Qu. \* Qu. \* Qu. \*











# A SELECTED LIST OF ORATORIOS AND CANTATAS

PUBLISHED BY

G. SCHIRMER, INC., NEW YORK

(FOR MIXED VOICES, UNLESS OTHERWISE MENTIONED)

(\*Orchestra Parts may be had)

- \*Anderton, T., The Wreck of the Hesperus
- \*Bach, J. S., Christmas Oratorio
- \*— God's Time is the Best
- Barnes, E. S., The Comforter. Op. 15
- Beethoven, L. van. Choral Finale to 9th Symphony
- \*Bemberg, H., The Death of Joan of Arc Women's Voices
- Bendall, W., The Lady of Shalott. Women's Voices
- \*Benoit, P., Into the World. Children's Cantata
- Bergé, Irénée, The Cradle of Bethlehem (Christmas)
- \*Berlioz, H., Damnation of Faust. c. g.
- Brewer, J. H., The Holy Night (Christmas)
- \*Broome, E., Hymn of Trust
- \*Bruch, M., Easter Cantata
- \*— Fair Ellen
- \*— The same. Women's Voices (Spicker)
- Buck, D., Christ the Victor (Easter)
- \*— The Coming of the King (Christmas)
- \*— The Story of the Cross (Lent)
- \*Bullard, F. F., The Holy Infant (Christmas)
- \*— The Resurrection according to St. John
- Cadman, C. H., The Vision of Sir Launfal. Men's Voices
- \*Coombs, C. W., The First Christmas
- \*— The Vision of St. John
- \*Costa, M., Eli. Oratorio
- \*Cowen, F. H., The Rose Maiden
- \*Debussy, C., The Blessed Damsel. Women's Voices
- Demarest, Clifford, The Cross Victorious (Easter)
- \*— The Shepherds of Bethlehem (Christmas)
- \*Denza, L., The Garden of Flowers. Women's Voices
- \*— Gypsy Suite. Women's Voices
- De Reef, R. E., The Manger Babe. (Unison.) Children
- Dubois, Th., The Seven Last Words of Christ (Lent)
- \*Edwards, J., The Lord of Light and Love (Easter)
- \*Foster, M. B., Seed-Time and Harvest
- \*Franck, César, The Beatitudes (Complete)
- \*— Parts I and II
- \*Gallico, P., The Apocalypse
- \*Gaul, A. R., The Holy City. Sacred Cantata
- \*— Ruth
- \*Gounod, C., Gallia. l. c.
- \*— The same. Women's Voices. c.
- \*— The Redemption
- \*Hadley, Henry, The Nightingale and the Rose. Women's Voices
- \*Haesche, W. E., Young Lovell's Bride. Ballad. Women's Voices
- \*Händel, G. F., The Messiah
- \*— Samson
- Harker, F. F., The Cross (The Seven Last Words of Christ) (Lent)
- \*— The Star of Bethlehem (Christmas)
- \*Haydn, Josef, The Creation
- \*— The Seasons
- Macfarren, G. A., May Day
- Marzo, E., Indian Summer. Women's Voices
- Massenet, J., Eve
- Matthews, H. Alexander, The Conversion
- \*— The Life Everlasting. Op. 29
- \*— The Slave's Dream
- \*— The same. Women's Voices
- \*— The Story of Christmas. 4 Solo Voices and Mixed Voices
- Matthews, J. Sebastian, The Way, the Truth, and the Life
- \*Mendelssohn, F., Elijah
- \*— Hear My Prayer
- \*— The same. Women's Voices
- \*— Hymn of Praise
- \*— St. Paul
- \*Parker, H. W., The Holy Child. Christmas Cantata
- \*Pierné, G., The Children of Bethlehem. Vocal Score
- \*— The same. Children's Chorus Parts. Condensed
- Protheroe, Daniel, Eastertide
- \*Rachmaninoff, S., Springtide. Op. 20
- Rogers, J. H., The Man of Nazareth. Lenten Cantata
- \*Rossini, G., Stabat Mater. l. c.
- \*Saint-Saëns, C., Christmas Oratorio. c. l.
- \*Schubert, F., Miriam's Song of Triumph
- Sgambati, G., Requiem
- Shelley, H. R., Death and Life (Easter)
- \*— The Inheritance Divine
- \*— The Soul Triumphant
- Shepard, T. G., From Sepulchre to Throne
- \*— Sermon on the Mount
- \*Smart, H., The Fishermens. Women's Voices
- \*— King René's Daughter. Women's Voices
- Stainer, J., The Crucifixion
- \*Stojowski, Sigismund, Prayer for Poland
- Stoughton, R. Spaulding, The Resurrection and the Life (Easter)
- \*Sullivan, A. S., The Golden Legend
- \*— The Light of the World
- \*— The Prodigal Son
- \*Ware, H., Sir Oluf
- \*Woodman, R. H., The Message of the Star (Christmas)
- \*— The Way of Penitence





















